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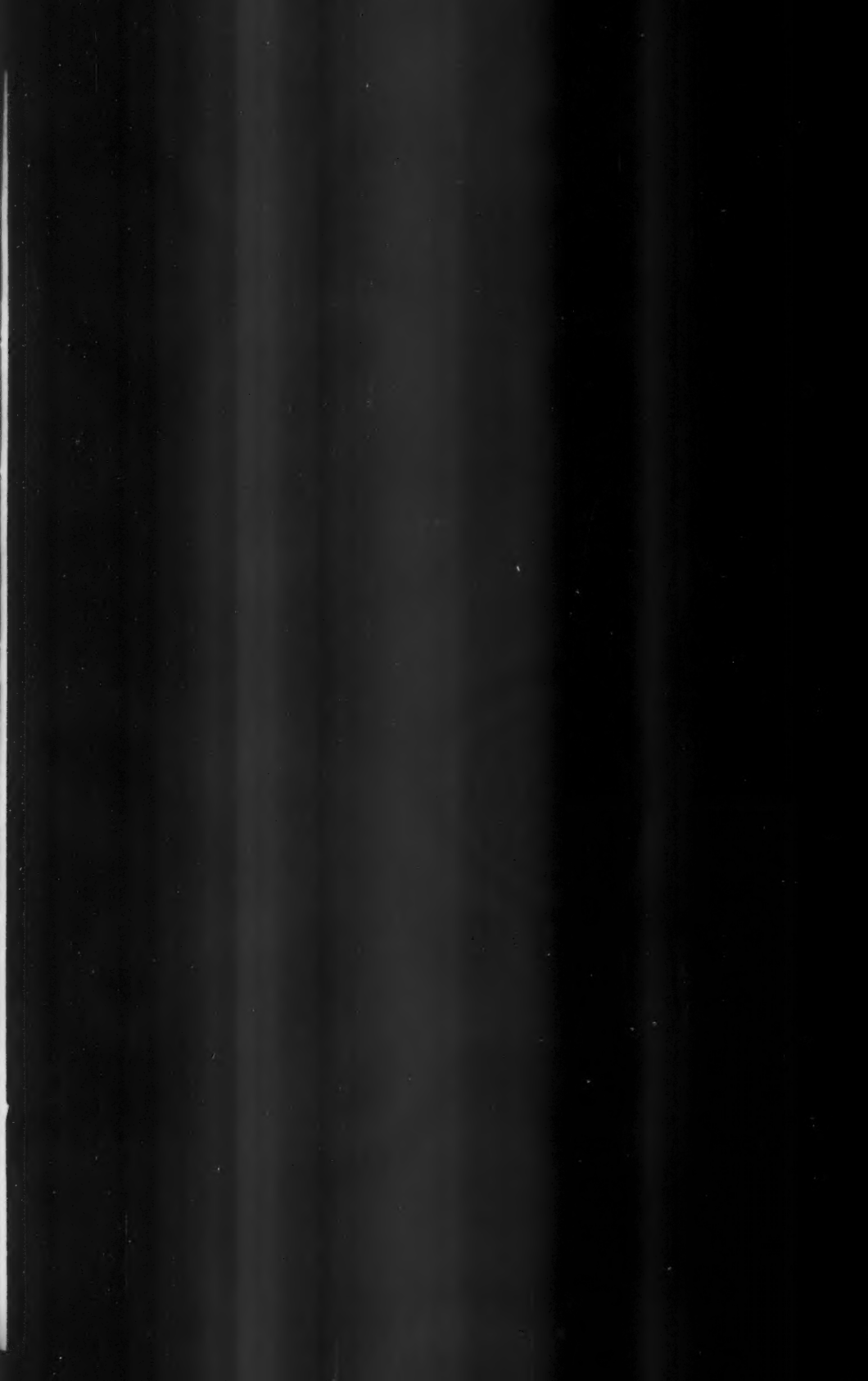
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Edited by GEOFFREY SHARP

VOLUME II

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Mahler's Re-Scoring of the Schumann Symphonies

BY

MOSCO CARNER

It will always remain a moot point whether the re-scoring of a work by any hand but the composer's is justifiable. The purist will always be opposed to it on principle, and he finds strong support for his attitude in the present-day tendency to what the Germans call *Werktreue*—strict faithfulness to the original both in interpretation and re-editing. Yet the eighteenth and nineteenth centuries thought differently as witness Mozart's additions to the *Messiah*, Rimsky-Korsakoff's edition of *Boris Godunov*, Wagner's alterations to *Iphigénie en Aulide* and the *Choral* Symphony, and the Bruckner Symphonies in the versions by Ferdinand Löwe and the Schalk brothers. The fact that musicians of such standing did something that to many of us is nowadays anathema should make us hesitate before siding unreservedly with the purist—particularly as most of the above works are still performed in their "revised" forms far more often than in their original ones.

It is a little late in the day to discuss whether these revisions, alterations, and adaptations were necessary, for public and critics alike have long accepted them. What is more important is the fact that the musicians responsible were not only experienced composers and conductors; they were also intimately acquainted with the style of the composers whose work they revised. These factors are an essential safeguard against the pitfalls of style and taste that lurk on the path of the revisor.

This brings us to Mahler's re-scoring of the four Schumann Symphonies. Mahler was both a first-rate composer and great conductor and an experienced hand at the business of revisions, adaptations and orchestral alterations, as he had previously proved with his revision of Weber's *Oberon*, his completion, with the aid of the composer's sketches, of Weber's fragmentary *Die drei Pintos*,¹ and his orchestral alterations in the *Choral* Symphony. He knew

¹ This version was first performed under Mahler's direction at the Neues Stadt-Theater, Leipzig, on 20th January, 1880.

the Schumann Symphonies intimately. Moreover, he was a typical romantic whose spiritual kinship with Schumann is singularly striking and expresses itself musically in certain resemblances of style. Mahler was thus fully qualified for the delicate and by no means simple task of re-scoring the symphonies.²

Yet it may be pertinent to ask whether Mahler's re-scoring was necessary at all. It may be argued that, as these symphonies have been played in their original scoring ever since they were written and have established themselves in this form, there is no need for another version. In reply to this one need only point to the endless complaints by conductors and critics of the defects of Schumann's instrumentation. These very complaints justify Mahler's undertaking, but the law of inertia is so potent in the world of music that performances of the Mahler versions have so far been exceedingly rare.

To say that Schumann had no orchestral sense is an exaggeration as gross as it is common. One need only look at the scores of, say, the Piano Concerto, the *Manfred* Overture, or the *Romanze* from the Fourth Symphony to see that his scoring was at times imaginative, delicate, and skilful. But taking his orchestral works as a whole it cannot be denied that they suffer from heavy and thick scoring, from insensitiveness to instrumental colours, from clumsiness in the use of certain individual instruments, and a frequent disregard for the inherent dynamic peculiarities of the orchestra.

Now how did Mahler tackle his task? His alterations may be classified under seven heads:

- (1) Lightening of thick instrumental textures.
- (2) Throwing into relief of thematic lines and rhythmic patterns.
- (3) Changes in dynamics and re-scoring of certain dynamic effects.
- (4) Improvement of phrasing.
- (5) Changes in the manner of performance.
- (6) Thematic alterations.
- (7) Suggestions for cuts.³

The result of these changes is greater orchestral transparency, greater prominence of thematic lines and essential rhythms, and

² There is no printed edition of Mahler's version. But his alterations have been marked on a number of copies of the original scores which are on hire from Messrs. Boosey & Hawkes (Universal Edition), London, who have kindly given me permission to use them for the purpose of this article.

³ The last four groups have, strictly speaking, little to do with the actual business of re-scoring. But Mahler's work was a thorough revision rather than merely a re-orchestration.

subtler gradation and greater variety of tone-colour and dynamics. Not a single movement in the four symphonies remained untouched, and in some of them Mahler's alterations and corrections cover many pages of the score. It is, of course, impossible to give here a detailed account of all these, but a number of examples will suffice to illustrate Mahler's methods.

Schumann's heaviness of texture is usually the result of unnecessary and often clumsy doubling of melodic lines and unessential middle-parts. Take, for instance, the passage in III. 2, bars 25-29.⁴ It is a quick and short *piano stretto* with a subject in *staccato* semiquavers. Schumann scores this passage for strings with all the woodwind—except oboes—doubling them, and adds insignificant rhythmic note-repetitions on horns and trumpets. The polyphonic nature of the passage demands, however, a lighter and more transparent scoring, so Mahler eliminates the woodwind and brass, and by this simple alteration arrives at a lighter texture, a softer *piano*, a better *staccato*, a crisper string tone, and a welcome contrast of colour when the woodwind enter after this string passage.

Such lightening is frequently associated with colour contrasts and freshness of tone, as in Mahler's alteration at the opening of IV. 3, Tric. Schumann doubles the flutes (which have the theme) with the clarinets in the lower octave for sixteen bars; Mahler allows the clarinets to rest during the first eight bars and only then continues with the original scoring. He thus gets both increased sonority and a new blend of colour in the second phrase.

There are on the other hand instances when Schumann, for the sake of colour contrast, introduces fresh instruments which only thicken the texture by unnecessary doublings, and also tend to disturb the basic colour scheme as at the opening of III. 3, with its addition, after two bars, of oboes and horns which are given merely harmonic filling and upset the balance of colour which Mahler restores by the simple elimination of the added instruments.




Another frequent device of Mahler's for loosening the texture is to alter *a due* passages, or passages scored for different instruments in unison or octaves, into *sol*i, as in the cadenza-like figure of I. 1, bars 19-20, with Mahler's solo flute instead of Schumann's flute and oboe.

Unnecessary doublings of inessential middle-parts are for obvious reasons more keenly felt in the brass than in any other group. This accounts for the great number of alterations to be found in

⁴ Roman figures indicate the symphony, Arabic ones the movement.

Schumann's brass parts. His treatment is generally rather clumsy here—partly because he frequently uses the brass in the manner of the classics, chiefly for sustained harmonies and rhythmic accentuations. This is no defect in itself, but is hardly adequate in view of the greater complexity of Schumann's style.

One of Schumann's most common faults is his doubling of the string basses with bassoons *and* trombones, resulting in a thick and heavy bass line, examples of which can be found in practically every movement. In such cases Mahler eliminates the trombones altogether, and the same thing happens to Schumann's many superfluous horn and trumpet doublings of unimportant middle-parts. Schumann also indulges in heavy orchestral pedals which he usually over-scores by combining horns with trumpets. These Mahler corrects as a rule by eliminating the trumpets. An instructive example of how Mahler, by reducing the number of doublings, lightens heavy brass combinations is his alteration at the very opening of II. 1. Schumann scores this *pianissimo* (!) passage for two horns, two trumpets, and alto trombone. In Mahler's version this call is announced by trumpets only—an alteration which has the additional advantage of allowing the soft background of string crotchets to be heard better.

Another factor that largely contributes to the heaviness of Schumann's brass scoring is his tendency to over-stress the rhythm by mere repetitions which represent the rhythmic skeleton of a particular melodic pattern. Take the D major section from IV. 2, with its monotonous bare horn rhythm  or IV. 1, seven bars after *Lebhaft*, with its "bark" of  and  by the combined forces of horns, trumpets, and timpani. In these and similar other cases Mahler uses his blue pencil ruthlessly, or else he resorts to the ingenious device of distributing these skeletons between two groups of instruments, adding at the same time contrasting dynamics as in I. 1, bars 209-13:

Nº 1



4 Horns
(Schumann)
1. 3. Horns
(Mahler)
2. 4. Horns

an altogether subtler and more effective way than Schumann's scoring for four horns, *fortissimo* in unison.

The timpani being rhythmic instruments *par excellence* it is not surprising to find similar overstatements of the rhythm here also in Schumann's originals. He usually reinforces them with purely rhythmic trumpets—a characteristic device of the classical method of scoring which Schumann applies, however, too mechanically and perfunctorily. Mahler's version uses the reinforcement only occasionally.

If Schumann's treatment of the strings cannot be regarded as model scoring he had at any rate a greater experience and knowledge of their special technique than of any other instrument except, of course, the piano. Yet even with them he makes the same mistake of superfluous doublings as in II. 1, four bars after B:

No 2

Violins

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By allowing the upper strings to rest for nearly three bars, Mahler not only rids the melodic line of its thickness and thus, incidentally, gives it more edge, but also keeps the violins fresh for their entry on the *legato* phrase. Instead of wholesale elimination as in the above example, Mahler sometimes distributes the melodic line more subtly between the two originally doubling instruments, as in I. 4, bars 10-13 :

No 3

1. Viol.

2. Viol. (Schumann)

(Mahler)

Somewhat similar is the alteration in the D major section of IV. 2. Mahler here changes the original violin solo into an alternation between solo and tutti and thus creates both a contrast of colour and an instrumental dialogue of good effect.

Mahler's throwing into relief of thematic lines and rhythmic patterns is generally based on the technique of what I called elsewhere "architectural scoring".⁵ This technique is guided by considerations of structural clarity as opposed to more pictorial and colouristic methods. In practice these two opposite ways of scoring—comparable to the antithesis of line and colour in painting—are rarely separated—if we disregard such exceptional cases as the music of the true impressionists or the *Farbenmelodie* of Schönberg's middle period. Composers have by instinct always tried to strike a fair balance between these two principles. It is, however, natural that in the symphony where the architectural and thematic elements are of particular importance, architectural scoring should often predominate. On the whole this applies to the Schumann Symphonies. But Schumann's lack of a keen sense of the orchestral *palette* often jeopardises his intention of scoring architecturally. His thematic lines are often blurred and drowned by over-scored middle-parts, his melodies often lie in a register—usually a low one—in which the particular instrument does not "speak" or carry well, or else are scored too thinly and given to the wrong instrument altogether. He also pays insufficient attention to the marking off of larger and smaller architectural units, such as periods, middle sections in tripartite forms, first and second subjects, etc., by contrasted scoring. To correct such organic defects is a much more difficult task than the lightening of thick textures. But Mahler's skill in getting under Schumann's skin helped him to make good quite a number of such deficiencies.

One simple device he uses is to transpose melodic woodwind passages an octave higher, particularly on oboes and clarinets which Schumann frequently uses in their lower middle register. Sometimes Mahler scores melodic lines for woodwind *a due* where Schumann employs only a single instrument, or he doubles the original scoring by the addition of instruments which in the original have only harmonic filling to play. This latter procedure has the advantage of combining the redrawing of the melodic line with the loosening of the texture, as it reduces the number of thick background instruments.

⁵ "A Beethoven Movement and Its Successors." *Music and Letters*, July, 1939.

Schumann also seems to have had an aversion to using flutes and clarinets in their highest registers. He sometimes breaks the logic of his part-writing either by transposing the flutes and clarinets into the lower octave, after a few initial bars, or by taking their parts to a lower note of the harmony, thus distorting the melodic line. Mahler corrects this by simply continuing the part in its initial register.

A singularly effective device of Mahler's is to free the brass, particularly horns and trumpets, from their task of stodgy harmonic padding and use them more for melodic purposes—chiefly to underline themes and important motifs as far as this is consistent with the general balance of sound. The markedly melodic treatment of horns and trumpets is, however, characteristic of late romantic and modern music and the result partly of the greater complexity of symphonic writing, partly of the technical improvements in the instruments, during the last sixty years. To introduce this method of brass scoring into Schumann's symphonies is an unquestionable anachronism. Yet the gain to their orchestral texture in flexibility and clarity is so great that even the purist may well close his eyes for once. In order to appreciate the full import of the following alteration (I. 1, bars 281-89):

Nº 4

1 in F
HORNS
1 in Bb
TRPT. in Bb

the passage should be compared with its original. It is a *stretto* with the main thematic motif as subject, and one can see at a glance how much more distinct its various entries become in Mahler's re-scoring. Schumann here uses horns and trumpets in the most insignificant way, whereas Mahler makes them play an important

part in clarifying the structural build of the passage. It is usually in *stretti* that Mahler resorts to such melodically treated brass.

Somewhat similar to this treatment are certain alterations of Schumann's timpani parts. They originate in the composer's peculiar tendency to keep on the whole to the tuning indicated at the beginning of each movement. The result is that his timpani part often does not coincide with the true bass, but consists of any middle note of the harmony which happens to be identical with one or the other note of the initial tuning as in the following example (I. 4, bars 66-71)⁶:



Mahler's version of such timpani parts has the true bass which makes the line altogether clearer. Similar in effect is Mahler's addition of fresh notes which also adds more bite to the rhythm in the bass. These corrections demand frequent and often very quick changes of the tuning which, if they have to be made in fast tempo, require either pedal timpani, or the use of three kettle-drums as in the first and last movements of the Fourth Symphony.

A singularly curious alteration which occurs in the slow movement preceding the finale of the Third Symphony deserves special mention. In bars 50-52 and 65-67, Mahler transposes the original

timpani E flat an octave lower to  a note which

to my knowledge is never used on this instrument though it is possible to tune it down to such low pitch. By this most unusual alteration Mahler apparently aimed at a very hollow and muffled sound in order to enhance the religious and mysterious character of these passages.⁷

⁶ Schumann's slipshod treatment of his timpani basses reminds one of the curious practice of the eighteenth and early nineteenth centuries when, since notes on the timpani are not very distinct in pitch, composers did not bother about the necessary *mutano* after they had modulated to other keys and thus actually wrote wrong notes—mostly, however, in *forte tutti* passages where such clashes could hardly be heard. Thus Verdi, in the first finale of *Un Ballo in Maschera*, still wrote some notes on the timpani which do not fit into the harmony at all. This was as late as 1859.

⁷ It will be remembered that this beautiful movement was inspired by the solemn ceremony of the Cologne Archbishop's elevation to the cardinalate.

The string department shows fewer alterations for the sake of clearer thematic outline. Yet such alterations as do occur are of undoubted importance. Schumann is often inclined to score quick melodic runs rather thinly, usually for the first violins only, so that this group has to contend against a heavy accompaniment single-handed. Mahler's common procedure in such cases is to reinforce these runs by doubling the first with the second violins and violas, in unison or octaves. As in Schumann's scoring the latter are usually given the accompaniment, Mahler's corrections not only throw the thematic line into better relief, but loosen the string texture by reducing the number of accompanying parts. An excellent large-scale illustration of this procedure is to be found in Mahler's version of the string parts of the first movement of the Fourth Symphony, particularly in the development section with its characteristic alternation between first violins and cellos and later between strings and combined woodwind. Another device of Mahler's to improve such thinly scored passages is to transfer the accompaniment from the second violins to the violas *divisi* and to use the former for the support of the first-violin melody, as at the opening of the *Larghetto* from the First Symphony where the rich sound of the combined violins adds greatly to the beauty of the passage.

Mahler's skill becomes particularly evident when we come to passages in which he combines various devices. One of the best examples is to be found in III. 1, eight bars before N. (See Example on page 106.)

This passage—significantly enough, again a *stretto*—marks the end of the development section and leads at N—the climax of the movement—to the recapitulation. Mahler's alterations in these eight bars are a model of architectural scoring, and a comparison with Schumann's original yields the following points: (1) Greater prominence of the thematic line on double basses, cellos, violas and first violins, by (a) augmentation of note-values, (b) reinforcement by the second violins; (2) Loosening of the texture by (a) elimination of trumpets and timpani with their bare rhythmic skeleton, thus keeping them fresh for their entry on the climax, (b) introduction into the horn parts of occasional breathing spaces, (c) reduction of doublings in the middle-parts; (3) Greater differentiation and grading of dynamics. The result is a considerable increase in clarity and plasticity of texture, rhythm and dynamics.

As for alterations of, and additions to Schumann's dynamic markings, Mahler simply records what every experienced conductor

does by word of mouth in rehearsal in order to achieve a good balance of sound and a contrast of light and shade. For it is a common

No 6

a)

HORNS in E \flat

TRPT. in E \flat

TIMP.

1. VIOL.

2. VIOL.

VLA.

CELLOS & BASS.

(Schumann)

b)

HORNS in E \flat

TRPT. in E \flat

TIMP.

1. VIOL.

2. VIOL.

VLA.

CELLOS & BASS.

(Mahler)

(N)

(N)

experience with most orchestral music before Wagner and Liszt that its dynamic markings do not seem to take into full account

the peculiarities of orchestral dynamics revealed in practice. For instance, the woodwind can never be toned down to the same level of *p* or *pp* as the strings. Accompaniment on the brass will always—to the annoyance of every conductor—stand out conspicuously if marked with the same dynamics as the rest of the orchestra. There are long-drawn *crescendi* and *diminuendi* which orchestral players will for certain psychological reasons always start too soon, thus jeopardising an evenly distributed increase or decrease in the volume of sound; and other such pitfalls of orchestral playing. Paradoxical as it may seem, the conductor who in classical and romantic works keeps faithfully to the original dynamics will never quite achieve the dynamic balance intended by the composer, as the conductor does who introduces intelligent modifications. This applies particularly to symphonic works of the romantic period in which emotional and pictorial elements play a preponderant part, and which consequently require a greater measure of dynamic contrast and shading. Naturally, such alterations are partly subject to individual taste. Yet provided the conductor is a sound musician—not merely a deft gesticulator—and endowed with a natural feeling for style his dynamic alterations will unquestionably improve the quality of the performance.

Now Mahler's qualifications in this respect are beyond dispute. All the same, in his dynamic alterations of the Schumann symphonies, he tends to over-mark the scores, to introduce too many dynamic gradations, and thus to impart to the symphonies a degree of restlessness that seems too strong for Schumann's style, although one has to admit that an element of nervous agitation does underlie much of Schumann's music. But taking a broader view, it is arguable whether Mahler's dynamic alterations do not come nearer to Schumann's intentions, despite his occasional lapses, than the drily objective readings of certain modern conductors.

On practically every page of Mahler's version there are new < > or < *f* or > *p* marks, which in most cases correspond to what every orchestral player with a natural musical feeling does by instinct. Moreover, Mahler makes more frequent use of both extremes of the dynamic scale (*pp* and *ppp*, *ff* and *fff*) and the intermediate (*mp* and *mf*) than Schumann does. This at times leads to exaggerated dynamic contrasts as Mahler is inclined to change over within a very short space from *pp* to *ff* and vice-versa. Such sudden contrasts are clearly not in keeping with Schumann's general orchestral style and are not free from superficial drama as in the coda of the third movement of the First Symphony, where at

the transition from the *come sopra ma un poco più lento* section to the *quasi presto* conclusion Mahler alters the original *pp-mf* into *ppp-ff*, or—even more strikingly—at the opening of the finale of the Third Symphony, where he changes the original *f* of the first eight bars to *pp* and follows this in the next eight bars by a *ff* instead of the original *f*.⁸

But there is a group of dynamic alterations which is more than justified. Bearing in mind the dynamic peculiarities of the various orchestral departments and their individual instruments, Mahler introduces changes that aim at a more varied gradation and a better balance of sound. Take the passage in IV. 1, at letter G, where Mahler replaces Schumann's uniform *ff* by the following gradation:

Woodwind *fff*
Horns *ff*
Trumpets *p*
Trombones *mf*
Timpani *ff*
Strings *ff*

By toning down the trumpets and trombones, which have only harmonic filling to play, and bringing up the woodwind, Mahler throws the thematic motif into greater relief. In I. 1, bars 126–28, Mahler alters the original *ff* of the woodwind and brass to *fff* while the strings continue *ff* so that the sustained chords of the first two groups are prevented from drowning the strings, as they are bound to do in Schumann's scoring.

In a second category of alterations, Mahler tries to achieve certain dynamic effects, particularly long-drawn *crescendi* and *diminuendi*, by appropriate re-scoring. This "scoring of dynamics" is a more organic and at the same time subtler way of getting the intended dynamic results than merely putting in the usual markings. Mahler's alterations of this kind are legion, and he uses here all the various devices discussed previously. An excellent large-scale illustration of this method is his scoring of a long *crescendo* in the coda of II. 2. Schumann scores the whole of this coda *tutti* and *forte* inevitably resulting in dynamic monotony. Mahler builds up a gradual *crescendo* with the dynamic climax about the middle of the coda as seen from the following example:

⁸ Mahler's own works are full of such sudden contrasts, and suffer from dynamic over-markings which only hamper the flexibility and natural flow of orchestral playing.

MAHLER'S RE-SCORING OF THE SCHUMANN SYMPHONIES 109

No. 7.

(Schumann)

					Flutes
					Oboes
					Clarinets
					Bassoons
	Horns				Horns
	Trumpets				Trumpets
	Timpani				Timpani
	Strings				Strings
<hr/>					
	2 bars				36 bars

(Mahler)

					Flutes
					Oboes
					Clarinets
					Bassoons
	Horns	Oboes	Clarinets	Flutes	Horns
	Trumpets	Clarinets	Bassoons	Oboes	Clarinets
	Timpani	Bassoons	Horns	Clarinets	Bassoons
	Strings	Strings	Strings	Horns	Trumpets
				Strings	Timpani
					Strings
<hr/>					
	2 bars	4 bars	7 bars	4 bars	5 bars
					16 bars

Mahler was, in his own works, very explicit and generous with his phrasing marks, and a prominent feature of his conducting was his insistence upon intelligent and intelligible phrasing. Therefore it is not surprising that he also tackled this aspect of the Schumann symphonies. A device most frequently applied is his introduction of short rests which contribute largely to a clear articulation. Schumann's uneconomical way of keeping the strings busy most of the time explains why this kind of alteration is to be found chiefly in this department. In some cases short rests are also introduced to heighten the original *staccato* effect as in the first Trio of the First Symphony.

Other of Mahler's changes in the manner of performance include additions of fresh *pizzicati*, *sul tasto*, the demand for *Schalltrichter aufheben* (the lifting of the bell) of trumpets, thus increasing the carrying power of the tone,⁹ and the use of muted trombones.

Mahler wisely refrained from any major thematic alterations. There are only a few minor changes, the most important of which is to be found at the very beginning of the first movement of the First Symphony. But one fails to see its justification in this particular case. For Mahler rather oddly transposes the opening motif on the brass a major third down, with the result that the

⁹ In his own works Mahler makes frequent use of this device.

tonic key of B flat is obscured at the very beginning.¹⁰ On the other hand a perfectly reasonable alteration occurs in II. 2, M to four bars after the letter, where Mahler transforms the insignificant rhythmic figure on horns and trumpets into the trumpet call, with which the first movement opens, combining it with the chief motif of Trio No. 2.



Mahler suggests a few justifiable cuts in the lengthy and repetitive finale of the Second Symphony. They are given here for the benefit of conductors who do not possess the Mahler version yet would like to adopt them:

- (a) From bars 398 inclusive to 422 inclusive.
- (b) " 438 " 441 "
- (c) " 492 " 507 "
- (d) " 528 " 560 "

In conclusion, I should like to make it clear that in writing this article I am not advocating the replacement in the concert repertory of the Schumann originals by Mahler's versions. What I suggest is only occasional performances of the latter so as to enable critics and public to judge for themselves. I appeal to enterprising conductors.

¹⁰ It may be that Mahler attempted here to imitate Schumann's characteristic way of starting some of his second subjects in the minor relative to the dominant of the tonic key.

Musical Humanism in the 16th and Early 17th Centuries

BY

D. P. WALKER

[Continued from Vol. II, No. 1, page 13.]

Several writers, in order to prove the possibility of the ancient effects, give examples of similar effects produced by modern music. The logical conclusion of this argument—that there was therefore no need to bother about reviving them—is made only by one writer, the slightly crazy Le Loyer. In general these examples seem to have been considered a very powerful weapon against such sceptics as Vicentino. As they also serve to illustrate vividly the results at which the humanists were aiming, a few are quoted here. The first three are from Le Loyer:⁵¹

"T'ay leu autrefois en Albert Krantz (Dan. Hist. lib. 5. cap. 3) d'un musicien Danois, qui diversifioit ses tons, autant que Timothee,⁵² excitoit & arrestoit les esprits comme il luy plaisoit. Ce musicien vivoit du temps d'Eric Roy de Dannemarch, & iouoit si parfaitement bien du luth qu'en mesme heure, & en mesme instant il pouuoit de ses chants tantost rendre les hommes ioyeux tantost tristes, tantost courroucez, tantost furieux & enragez. Il ne peut longuement ce celer qu'Eric ne fut aduerti de ce qu'il scauoit faire, & est mandé deuant le Roy, pour monstrier l'experience de son art en la presence du Roy mesme, & de quelques uns de ses courtisans les plus fauoris. Le Musicien eut beau s'excuser & se faire moindre qu'il ne l'estoit, il ne fut creu pour ce coup, & voyant que c'estoit un faire le faut, il donne ordre que toutes les armes offensiuës fussent ostées de la chambre du Roy, & que quelques courtisans se retirassent en une anti-chambre prochaine qui seroit loin du son du luth, pour venir quand il les appelleroit & d'abordee luy rompre le luth sur la teste. Il commence premierement à toucher les cordes d'une main lente & pesante, & eussiez veu alors le Roy & l'assistance si tristes & melancoliques que rien plus. Il prend un autre ton plus gaillard & brusque, & n'y auoit si renfrogné & melancolique, qui n'entrast en excez de ioye & de plaisir. Mais quand il vint sur le ton Phrygien, & à frapper les cordes d'une main plus forte voilà que le Roy & ses courtisans se sentent eschauffez, & entre le Roy en fureur. Le Musicien donne proprement le signal à ceux qui estoient en

⁵¹ *Op. cit.*, *loc. cit.*

⁵² He has just told the oft repeated story of Alexander's military ardour being roused by the Phrygian Mode.

l'antichambre. Ils entrent ou estoit le Roy, rompent le luth sur la teste du menestrier & musicien, & se jettent sur le Roy qu'ils retiennent à force de bras, afin qu'il ne fit le fol d'auantage. Le Roy qui estoit fort & robuste, en rue en la fureur ou il estoit, un ou deux par terre, & les traicte à coups de poing par les yeux & par tout, ce neantmoins il retourne aussi-tost en son bon sens, fort desplaisant de ce qu'il auoit fait en sa fureur."

"La maladie de S. Vitus une espèce de manie Demoniaque est encore du iourd'huy guerie par les allemans au son de leur lauth ou luth."⁵³

"Les Espagnols ont à present leur Zarabanda qui se ioue d'ordinaire sur la citre. Les menestriers des villes & des villages sçauent si bien & dextrement manier leur instrument avec branle de teste, & gesticulation des doigts par les pauses à la mode du pays, que les oyans sonner & craquer des doigts vous ne pourriez vous empescher de danser & baller, & quelquefois de faire pis."⁵⁴

In Pontus de Tyard's *Solitaire Second*,⁵⁵ after the *Solitaire* has given a long list of all the effects of ancient music, we read of an "Effect de mesme puissance adueniu en nostre temps":

"Vous pourriez faire conte . . . d'un grand nombre d'anciennes histoires sur ce sujet: mais mal-aisément en rencontrerez-vous une de plus viue preuue qu'est celle qui dernièrement nous fut racontée, à ce mesme propos, par Monsieur de Vintimille . . . qui sejourant à Milan . . . fut appellé . . . à un festin somptueux & magnifique . . . où entre autres plaisirs & rares choses assemblees pour le contentement de ces personnes choisies, se rencontra Francesco dy Milan, homme que l'on tient auoir ataint le but (s'il se peut) de la perfection à bien toucher un Lut. Les tables leues il en prent un & comme pour tater les accors, se met, pres d'un bout de la table, à rechercher une fantasie. Il n'eust esmeu l'air de trois pinçades, qu'il rôt les discours commencez entre les uns & les autres fetiés, & les ayant contraint à tourner visage, la part ou il estoit, continue avec si rauissante industrie, que peu à peu faisant par une sienne diuine façon de toucher, mourir les cordes sous ses doigts, il transporte tous ceux qui l'escoutoient, en une si gracieuse melancolie, que l'un appuyant sa teste en la main soustenue du coude: l'autre, estendu lachement en une incurieuse contenance de ses membres: qui, d'une bouche entr'ouuerte & des yeux plus qu'à demy desclos, se clouant (eust-on iugé) aux cordes, & qui d'un menton tombé sur sa poitrine, desguisant son visage de la plus triste taciturnité qu'on vit onques, demeueroit priuez de tout sentiment, ormis l'ouye, comme si l'ame ayant abandonné tous les sieges sensitifs, se fust retirée au bord des oreilles, pour iouir plus à son aise de si rauissante symphonie: & croy

⁵³ He gives no authority for this.

⁵⁴ The aphrodisiacal effect of certain music, which Le Loyer mentions here, is also discussed by most musical humanists; but it is usually to the text that they refer—"le vituperose & sporche parole" which "corrompono spesse volte gli animi casti de gli uditori" (Zarlino, *Ist.*, II, vii). They tend rather to condemn it as immoral than to admire it as an example of the power of modern music.

⁵⁵ *Solitaire Second ou Prose de la Musique*, Lion, Par Jan de Tournes, 1555, pp. 114 seq. On Tyard v. Marty-Laveaux' Notice Biographique, in front of his edition of Tyard's *Oeuvres Poétiques* (Paris, 1875); Luigi Torri, in *Riv. Mus. Ital.*, 1901, "Il *Solitaire Second* ou *Prose de la Musique* di Pontus de Tyard".

(disoit Monsieur de Vintimille) qu'encor y fussions nous, si luy-mesmes, ne sçay-ie comment se rauissant, n'eust resuscité les cordes, & de peu à peu enuigorant d'une douce force son ieu, nous eust remis l'ame & les sentimens, au lieu d'ou il les auoit desrobez: non sans laisser autant d'estonnement à chacun de nous, que si nous fussions releuez d'un transport ecstasique de quelque diuine fureur".

Bergier, after mentioning some of the ancient effects, says:

"Au reste Je vois dautant plus facilement ces histoires, pour en auoir moy mesme l'espreuue sur un ieune homme natif de Lorraine, que Je trouuay un soir chez moy retournant de certaines nopces ou il s'estoit enyuré. Le voiant donc en telle fureur, qu'il auoit desia mis le cordon de son chapeau en pieces a belles dents, & qu'il iouoit son espee nue parmy la salle, Iurant et blasphemant d'une horrible maniere, Je maduisay de prendre ung Luth, & de luy sonner une passemesse de la mode phrygienne faicte & composée comme nous auons dit cy dessus de doubles spondées. Je n'eus pas plustost faict dix ou douze accords, que ce furieux commence a s'arrester en place, remettant son espée au fourreau, et escoutant le Luth avec tel effect qu'en moins de rien Il s'adoucist, rendist capable de raison, et se laisser paisiblement conduire en la chambre qu'on luy auoit destinée pour son giste".⁵⁴

Mersenne, also in order to prove the possibility of the ancient effects, quotes both this last story and the one taken from Krantz⁵⁷; and Zarlino, though he gives no examples, says that "chi vorra essaminare minutamente il tutto, ritrouera che la Musica etiandio al presente non è priua di poter far cotali effetti".⁵⁸ Finally there is the curious story about Claude Le Jeune, the greatest of the musicians of *musique mesurée*; this is the earliest version, told by Artus Thomas⁵⁹ in 1611:

"I'ay quelquefois ouy dire au Sieur Claudin le ieune, qui a, sans faire tort à aucun, deuancé de bien loin tous les Musiciens des siècles précédens en l'intelligence de ces modes, qu'il fut chanté un air (qu'il auoit composé avec les parties) aux magnificences qui furent faites aux nopces du feu Duc de Joyeuse⁶⁰ du temps d'heureuse memoire Henry III, Roy de France & de Pologne que Dieu absolve, lequel comme on l'essayoit en un concert qui se tenoit particulièrement, fit mettre la main aux armes à un gentilhomme qui estoit la present, & qu'il commença à iurer tout haut, qu'il luy

⁵⁴ Bibl. Nat. Ms. fr. 1359. "La Musique speculative Par Nicolas Bergier Aduocat au siege preal de Reims", f^o. 57 r^o. This Ms. is of 57 folios and deals only with classical metre. Bergier appears to have been strongly influenced by Salinas; he uses all the same authorities and reaches the same very sound conclusions. The date of the Ms. is sometime before 1623, when he died (*v. Mersenne, Correspondance*, ed. cit. I, 117).

⁵⁷ *Qu. in Gen.* 57, i.

⁵⁸ *Ist.* II, iv.

⁵⁹ In *Philostate de la Vie d'Apollonius Thyaneen en viii livres . . . enrichie d'amples Commentaires par Artus Thomas Sieur d'Embry, Parisien*, Paris, 1611, Livre I, p. 282. Cf. *Mersenne Correspondance*, ed. cit. I, 75.

⁶⁰ In 1581, when the *Balet de la Royne* was performed [*v. supra*, Ref. (11)]

estoit impossible de s'empescher de s'en aller battre contre quelqu'un: & qu'alors on commença à chanter un autre air du mode sous-Phrygien qui le rendit tranquille comme auparavant: ce qui m'a esté confirmé encore depuis par quelques uns qui y assisterent, tant la modulation, le mouuement, & la conduite de la voix conioincts ensembles, ont de force & de puissance sur les esprits".

There may well be some doubt about the historical truth of some of these "effetti moderni",⁶¹ but that does not concern us. Whether true or not, they are symptomatic of the widespread, firm belief in the effects of ancient music and in the possibility of reproducing them.

That the chief aim of the humanists in attempting to revive ancient music was indeed to produce these effects, or at least to increase the ethical and emotional power of music, is apparent in almost every page they wrote, as we shall see. In the case of Baif's movement, which published no theoretical manifesto, we have the emphatic testimony of Mersenne:

"... non aliud genus inducere volebant, nisi genus novum appellaueris quando aliquid in integrum restituitur, sed versibus gallicis nostrae musicae diligenter excultae iunctis illos effectus restituere nitebantur, quos olim a Graecis exhibitos esse legimus: animum enim angustia pressum exilare, elatum ad modestiam reducere, et ad alia pathemata se sua musica excitare posse sperabant... nihil potius futurum existimarunt, ut iuvenum mores ad omnem honestatem formarentur, quam si musicae antiquae effectus revocarent & certis legibus Graecorum instar omnes cantilenas complecterentur".⁶²

IV

How then were these effects to be revived? The most reasonable way, and the most important in its practical consequences, has already been mentioned, namely, the subjection of music to text. But there were others which must be discussed, since although they remained to a large extent purely theoretical, they take up more space in sixteenth century musical treatises than any other subject. These other ways of reviving the effects were: first, by reintroducing the practical use of the chromatic and enharmonic genera, and by

⁶¹ The last of them is particularly suspicious owing to its close resemblance to the well-known story of Timotheus and Alexander, which Artus Thomas relates just before.

⁶² *Qu. in Gen.* 57, xv. Cf. Letters Patent and Statutes of Baif's Academy (in Augé-Chiquet, *op. cit.* pp. 434 seq.); Baif's letter to Charles IX (repr. Léon Dorez, *Rev. d'hist. lit. de la Fr.*, 1895, p. 80); Preface to Le Jeune's *Printemps* (repr. Expert, *Matires Mus. de la Ren. Fr.*); and Baif, *Oeuvres*, ed. Marty-Laveaux, II, 448. But cf. Le Jeune's rather sceptical attitude in the preface to the *Dodecachordon* (1598, rep. Expert, *M.M. de la Ren. Fr.*).

generally reforming intonation, and, secondly, by reviving the proper use of the modes.

As to the first of these ways, all the writers of this period agree that the chromatic and enharmonic genera were in practical use in classical times; but they divide roughly into two camps over the questions of the importance of the genera for producing the effects, and the advisability of using them in modern music. Zarlino and Mersenne estimate their importance very low with regard to the effects, and are not on the whole in favour of their revival, though Mersenne exercises his unfortunate ability to see both sides of a question. Dentice also is opposed to their reintroduction, though for different reasons. Tyard and the rest of the Italians (Galilei, Mei, Vicentino, Artusi, and Doni) hold exactly the opposite views.

Zarlino devotes a whole chapter⁶³ to the refutation of

"alcuni, che indutti da una lor falsa ragione, hanno hauuto parere, che gli effetti della Musica narrati di sopra [all the classical ones], non siano, ne possino esser stati operati nel primo delli nominati generi [the diatonic]; ma si bene nelli due ultimi; cioè nel Chromatico, ouer nell' Enharmonico: perciocche dicono: se fussero stati operati nel Diatonico, si vederebbono tali operationi anco ne i tempi nostri; essendo solamente tal genere & non gli altri, essercitato dalli Musici".

Of the reasons that he gives why "costoro di gran lunga s'inganno" the most convincing is that, according to Plutarch, the chromatic and enharmonic genera were invented long after many of the "maravigliosi effetti" took place. When dealing with modern attempts to compose in these genera, he tries to prove that, first, they are only a mixture of all three genera and very poor at that, and secondly that it would in any case be impossible to write non-monodic music in any one unmixed genus except the diatonic. In order to understand this argument it is necessary to know that, though they disagreed on the proportions of the intervals,⁶⁴ all

⁶³ Ist. II, ix.

⁶⁴ As with the diatonic genus, there were two chief rival systems. Zarlino, Mersenne and Salinas advocate that of Ptolemy; Galilei and Mei advocate the Pythagorean. Since they have some bearing on the question of monody, they are both given here:

Diatonic (Of Ptolemy; modern "just intonation").

Tetrachord				Tetrachord			
A	B	C	D	E	F	G	A
9	16	9	10	16	9	10	
8	15	8	9	15	8	9	

Diatonic (Pythagorean; "diatonico diatono" or "antichissimo")

A	B	C	D	E	F	G	A
9	256	9	9	256	9	9	
8	243	8	8	243	8	8	

the musical humanists, except Vicentino, give the following chromatic and enharmonic tetrachords:

Chromatic:	A	B	C	C#	D	F	F#	A	(etc.)
Enharmonic:	A	B	B×	C	D	E×	F	A	(etc.)

Zarlino was therefore obviously right in claiming that modern chromatic music was usually only a mixture of two or three genera. Indeed the great majority of the "Madrigali Cromatici" by such composers as Cipriano de Rore, Vincenzo Ruffo, Paolo Aretino and Francesco Orso were not chromatic in any current sense of the word. In these cases the title was probably used for one or all of three reasons. First, there was already a general interest in the genera and therefore the title "Madrigali Cromatici" might serve as a sort of advertisement. Secondly, "cromatico" may possibly be a different word altogether, meaning "containing notes of small time value (i.e. black ones)".⁶⁵ Thirdly, the title may refer to the use of accidentals, which, though in accordance with the traditional rules of *musica ficta*, were not usually written in.⁶⁶ Apart from these there were of course many sixteenth century works which have a real claim to the title of "Cromatico": the later madrigals of de Rore and Orso, some of di Lasso, many of Gesualdo and

Chromatic	(Of Ptolemy; "chromatico molle")							
	A	B	C	C#	E	F	F#	A
	9	28	15	6	28	15	6	
	8	27	14	5	27	14	5	
Chromatic	(Antico; corresponding to Pythagorean Diatonic)							
	A	B	C	C#	E	F	F#	A
	9	256	81	19	256	81	19	
	8	243	76	16	243	76	16	
Enharmonic	(Of Ptolemy)							
	A	B	B×	C	E	E×	F	A
	9	46	24	5	46	24	5	
	8	45	23	4	45	23	4	
Enharmonic	(Antico; corresponding to Pythagorean Diatonic)							
	A	B	B×	C	E	E×	F	A
	9	512	499	81	512	499	81	
	8	499	486	64	499	486	64	

The various other chromata of the Greeks were also known, but no writer of this period suggests using them in practice. Cf. O. Chilesotti, *Di Nicola Vicentino e dei generi greci secondo Vicentino Galilei*, in *Riv. Mus. Ital.*, 1912, pp. 546-65.

⁶⁵ Derivation: either directly from Greek "χρῶμα", or more probably from Italian "croma" meaning a quaver.

⁶⁶ v. Th. Kroyer, *Die Anfänge der Chromatik im Italienischen Madrigal des XVI. Jhs.* (Publikationen der I.M.G., Beihefte, IV., Leipsic, 1902), pp. 48-57, where these pseudo-chromatic works are discussed in detail.

Marenzio. But even these contain no trace of any imitation of the Greek genera. They are merely rather bold, but quite natural and aesthetically sound experiments in harmony, though it is possible that these composers were encouraged to make and publish them by the prevailing fashion for anything vaguely connected with Greek culture.⁶⁷

Vicentino, however, in the "esempii" in the *Antica Musica*⁶⁸ made a real attempt to revive the ancient genera; but, unfortunately for his reputation with later humanists, he paid little attention to classical authorities and made up his own system of tetrachords and intervals.⁶⁹ This is certainly the reason why Zarlino in the *Istitutioni* and Galilei in the *Dialogo* ignored the experiments in the *Antica Musica*. These alone, of all the sixteenth-century "chromatic" music, were an attempt to use the extraordinary scales printed above; but Vicentino had an incorrect version of them. We must therefore admit the truth of Zarlino's assertion, that no modern had published music written in the true chromatic and enharmonic genera.

Zarlino's second contention was that these two genera were quite unsuitable for anything but monody. His method of proving it is to give the chromatic and enharmonic versions of a *canto fermo*, and then, appealing to his readers' commonsense, to ask if one could write three other parts, also strictly within the limits of the genera, and produce even tolerable harmony.⁷⁰ To a modern reader this is not unconvincing, but in dealing with humanists it is unwise to rely on their commonsense. Commonsense did not prevent Vicentino, and probably others, from writing compositions "che rendino ingrato & insoave suono alle orrechie de gli ascoltanti".⁷¹

⁶⁷ Kroyer writes (*Die A. der Chr.*, p. 70): "Es darf nicht unbeachtet bleiben, dass gerade Lasso, Rore und auch Vicentino [in his madrigals] altlateinische Oden mit entschieden chromatischer Tendenz in Musik setzen. Wir haben hierin eine charakteristische Begleitererscheinung der antikisierenden Richtung zu erblicken".

⁶⁸ One of these is reprinted by Kroyer, and all of them by Hawkins, *A General History of the Science and Practice of Music*, London, 1776, I, viii.

⁶⁹ Vicentino excluded all tones from his two systems, even between the disjunct tetrachords, so that the tetrachords do not repeat themselves at the octave but change continually. The resultant chromatic and enharmonic modes can therefore contain any sequence of notes, provided that the interval of a tone never appears. His method of dividing the tone was also original and unfortunate. He split it into five equal parts, distributing them thus: major tone 5, minor tone 4, major semitone 3, minor semitone 2, diesis 1. These divisions cannot be made to fit into any natural system of intonation; for example, the difference between a major and minor third becomes a diesis instead of a minor semitone. A detailed refutation of Vicentino's system is to be found in Doni's *Compendio del Trattato de'Generi e de' Modi della Musica*, Roma, 1653, pp. 4-7. It also illustrates the contempt with which the more scientific humanists regarded Vicentino's experiments.

⁷⁰ *Ist.* III, lxxii to end of Part III.

⁷¹ *Ibid.* III, lxxiii.

With regard to the mixing of the genera Zarlino appears to be very tolerant. This is because he considers that any ordinary diatonic piece of music containing any accidentals is mixed with the chromatic genus; and, still more oddly, he claims that transpositions result in a mixture with the enharmonic, presumably because in transposing two different works one might use both G sharp and A flat. Professing this very wide interpretation of the mixture of the genera, he is bound to approve of its use; he would otherwise be obliged to condemn all the music of his time *en bloc*. Nevertheless, he condemns any use of accidentals which advances beyond the ordinary practice of the early sixteenth century, and takes up a very conservative attitude with regard to chromaticism in the modern sense of the word.

Mersenne agrees with him in denying that these genera are essential for the production of the effects, but he believes they would help, and is more vague and more liberal about their use in modern music. Whilst he also agrees with Zarlino that their use, unmixed, implies monody,⁷³ this does not seem to him a reason for excluding them:

"[although] tam diuersis modis genus illud [diatonicum] tractant [neoterici], ut gratius quidpiam vix audire possis . . . Si tamen illa genera in usum reuocare voluerint, certum est quosdam alios effectus, vel eosdem, sed longe facilius productum iri: chromaticum enim habet interualla, quae molliora sunt, & lachrymis aptiora videntur, enharmonium ad contemplationem aptissimum arbitror, & pro varijs interuallis diuersi producuntur effectus".⁷⁴

Luigi Dentice is against the revival of the genera for different reasons. He has been told by "molti ualenti huomini che . . . il genere Chromatico per esser troppo molle & pieno d'affetti, non sia degno da pondersi in uso".⁷⁴ The enharmonic he rejects because it could only be used on instruments, the intervals being too small to sing justly.

Tyard and Doni will serve as spokesmen for all those who believed that no effects were possible without these two genera. The former, having described them in detail, admits the great

⁷³ "Scio plurima a neotericis obici, qui putant vocem per dieses progredi non posse, quique negant varias musicae partes in eo genere unquam auditas fuisse: quibus tametsi respondere nolum, cum solam difficultatem obicere videantur . . . solum dicam varias partes non usque adeo apud Graecos in usu fuisse, quippequi vel unica voce solitaria canerent, vel instrumento ei coniuncto, ut omnes fere sentiunt." *Qu. in Gen.*, 57, xv.

⁷⁴ *Ibid.*

⁷⁴ *Del Signor Luigi Dentice Gentil'huomo Napoletano, dua (sic) Dialoghi della Musica*, Napoli, 1552, in Dedication. This was the usual mediaeval reason for not using the chromatic and enharmonic genera, v. Abert, *Die M. des M.*, p. 151.

difficulty involved in producing such extremely small intervals, but thinks it could be overcome by mechanical means, for example, by singing to a lute on the fingerboard of which the dieses and limmas, etc., had been measured out. *Pasiphee*⁷⁵ then interrupts the *Solitaire*⁷⁶:

"lors croy-ie (print elle la parole) se monsteroient les rares effects de la Musique: lors verroit on les passions, par ces doux rauissements, esmues, & apaisées".⁷⁶

Doni is less enthusiastic but more emphatic about the hopelessness of any attempt to reproduce the effects without a proper use of the genera. It should be noticed, however, that he is also talking of the modes, which were almost universally respected:

"Non creda pero alcuno, che giammai la Musica si possa sentire nella sua excellenza, e in particolare nell'uso della scena, variata, ed efficace nel muovere gli affetti, senza praticare i Generi, e i Modi nella maniera, che facevano gli Antichi; perciocche senza essi è impossibile, che ella produca mai quegli effetti maravigliosi, che si leggono essere già stati operati; benche alcuni si persuadano, che con qualche particolare osservanza, che praticano in accomodare il canto alle parole, di poter fare l'istesso, cioè di commuovere gli uditori ora al pianto, ora al furore, ora ad altri affetti simili; ma infin qui non si sono veduti questi loro miracoli, ne per mio credere si vedranno".⁷⁷

It would be interesting to know for certain to whom Doni is referring in the last part of this passage; in spite of the mention of the "scena" it is more probably to the musicians of *musique mesurée* than to the composers of early Italian opera. The latter were, it is true, very careful of their text, and recitative might be described as a "particolare osservanza in accomodare il canto alle parole", but the phrase fits *musique mesurée* far better. Moreover he mentions the latter elsewhere⁷⁸ with contempt, whereas he is on the whole very favourably inclined towards the operatic composers.

The great majority, then, of musical humanists advocated the revival of the chromatic and enharmonic genera in what was believed to be their original form, and laid great stress on the importance of this revival as a means of producing the effects. Yet the evidence of the practical use of these genera appears to be very slight. Chromaticism, in the modern sense of the word, was frequent in the later sixteenth century, as we have seen, and the

⁷⁵ Two of the characters in Tyard's dialogue.

⁷⁶ *Solitaire Second*, p. 96.

⁷⁷ *Trattato della Musica Scenica*, Cap. xiv, in Volume II of *Io. Baptistae Doni Patrici Florentini Lyra Barberina* *Ἀμφιχορδός accedunt eiusdem opera, pleraque nondum edita, ad veterem musicam illustrandam pertinentia ex autographis collegit, et in lucem proferri curavit Antonius Franciscus Gorius . . .*, Florence, 1763.

⁷⁸ *v. Lyra Barberina*, etc., I, 137.

popularity of chromatic works may well have been due ultimately to the influence of humanism. But works such as de Rore's *Calami sonum ferentes*,⁷⁹ di Lasso's *Prophetiae Sibyllarum*,⁸⁰ or even Vicentino's "esempii" would not have satisfied Tyard, Galilei and Doni. However, the revival of the strict use of the genera, as laid down by the theorists, did not remain solely theoretical.

The revival undoubtedly failed, and hence works composed in these genera never got into print. But there is evidence that the composers of *musique mesurée* wrote and performed chromatic and enharmonic music, in which the precepts of the humanists were ruthlessly followed, so ruthlessly that one historian attributes the failure of Baif's Academy to these experiments.⁸¹ Moreover, the practical use of the genera is proved by the considerable number of "archicembali" and "archiorgani" which were made with many additional keys so that chromatic and enharmonic intervals might be played on them;⁸² for, as Dentice pointed out, few if any singers are capable of intoning justly an enharmonic diesis. Finally, it is worth noticing that Maugars in 1639 wrote from Rome:

"Il me souvient qu'un violon sonna de la pure chromatique; et bien que d'abord cela me sembla fort rude à l'oreille, néanmoins je m'accoutumay peu à peu à cette nouvelle maniere, et y pris un extreme plaisir".⁸³

The question of reforming intonation is like that of the genera; it produced an enormous theoretical literature and probably no

⁷⁹ Reprinted in Burney, III, 319.

⁸⁰ Published posthumously in 1600 (v. Sandberger, *Ausgewählte Aufsätze*, Munich, 1921, p. 38); reprinted in Ausgabe Kallmeyer, Nr. 67, *Das Chorwerk*, Heft. 48, ed. Hans Joachim Therstappen, Berlin, 1937; they are very chromatic in having a large number of accidentals, but there is no attempt to revive the genera as the humanists understood them.

⁸¹ Gênébrard writes of the music of Baif's Academy: "quia neque erat Diatonica, neque Enharmonica, neque Chromatica, utpote nova, e tribus confusa, denique in eadem cantione plurium modorum siue tonorum mutationibus adstricta, auditus . . . senatoribus Regiis ad eius examen destinatis, a senatu Regij diplomatistis approbationem consequi non potuit [Academia], sicque tandem exolevit". (*Gilberti Gênébrardi Theologi parisiensis . . . Libri Quatuor Priores duo sunt de rebus veteris populi . . . Posteriores, D. Arnaldi Pontiaci Basatensis Episcopi Chronographia Aucti . . . Lugduni, 1609* (an edition enlarged from that of 1584, in which year Gênébrard died), under the date 1572). Mersenne contradicts this flatly (*Qu. in Gen.* 57, xv.), but Gênébrard is considerably the earlier source; moreover, his evidence is confirmed by the fact that Charles IX, on whose favour and goodwill the existence of the Academy depended, was particularly addicted to "chromatic" music (v. letter from Adrien Le Roy to di Lasso of 1574, printed in Sandberger, *Beiträge zur Geschichte der Bayerischen Hofkapelle unter Orlando di Lasso*, Leipzig, 1894, p. 309).

⁸² A list of them is given on p. 20 of Doni's *Compendio del Trattato de'Generi* and on pp. 120, 121, of Th. Kroyer's *Die Anfänge der Chromatik*.

⁸³ *Response faite à un curieux sur le sentiment de la Musique d'Italie, écrite à Rome le premier Octobre, 1639* (32 pp. without name of printer, date or place) reprinted as appendix to Ernest Thoinan's monograph on Maugars (Paris, 1865), p. 30.

practical results at all. More was known about the various Greek systems of intonation than about any other aspect of ancient music, and the polemical literature on temperament and intonation, both ancient and modern, was vast and violent.⁸⁴ The only writers, however, who advocated a practical reformation of intonation on humanistic grounds were Galilei and Mei.⁸⁵ The diatonic scale which they wished to introduce was the Pythagorean. Since in this system all the thirds and sixths are dissonant,⁸⁶ its use would mean either absolute monody or harmony composed only of octaves, fifths and fourths. This was not a disadvantage in the eyes of Galilei and Mei, who in any case were in favour of monody. In theory at least, they firmly believed that one of the chief reasons why modern music failed to produce the effects was because tempered intonation was used, mean-tone on keyboard instruments, and more or less equal on lutes and viols.⁸⁷ Even if, in a *capella* singing, just intonation were used, which they denied,⁸⁸ things would be no better; for

"la spezie Diatona Ditoneia [Pythagorean] . . . fu veramente dalla Natura ordinata, usata nella sua semplicità, era grave virile & costante, dove per l'opposito questa [just] è per la sua inconstanza ridicola, effeminata & vana" and hence "la musica d'hoggi è così vilipesa, & disprezzata dagli intelligenti, & per il contrario apprezzata dal vulgo sciocco".⁸⁹

Since, however, even Galilei himself, as far as we know, did not give up using thirds and sixths in his compositions,⁹⁰ and certainly no one else did, these theories need not concern us further.

⁸⁴ The most famous controversy was between Zarlino and Galilei; most of Galilei's *Dialogo*, the whole of his *Discorso* (1589), and the whole of the first five books of Zarlino's *Sopplimenti Musicali* (Venetia, 1588) are devoted to it. The chief bone of contention was the intonation used in sixteenth century *a capella* singing; Zarlino claimed that it was and ought to be just (Ptolomeian); Galilei denied that it was untempered and said it should be Pythagorean (*v. Ist. II, xlv, and Dialogo, p. 83 and passim*). For a full account of Vicentino's controversy with Lusitano, *v. Hawkins, I, 392*.

⁸⁵ There is obviously a very close connection between the ideas of these two humanists; they worked together in the days of the Florentine camerata, and, according to Doni (*Lyra Barberina, I, 174; II, 41*), Mei was responsible for most of the *Dialogo*, *cf. Burney, III, 173 note (q)*.

⁸⁶ *v. supra* note (64).

⁸⁷ *v. e.g. Hercole Bottrigari, Il Desiderio overo De Concerti Musicali di varij Instrumenti*, Venice, 1594 (published under the name Alemanno Benelli, a pseudonym for Annibale Melone), repr. in facs., Kathi Meyer (*Veröffentlichungen der Musikbibliothek Paul Hirsch*).

⁸⁸ *v. supra* note (84).

⁸⁹ *Dialogo, p. 83*.

⁹⁰ *v. compositions of Galilei reprinted by Fano op. cit.*, but his monodic ones have not survived.

(To be continued)

"L'Oca del Cairo"

BY

HANS F. REDLICH

To Mozart's fragment *L'Oca del Cairo* ("The Goose of Cairo") of 1783 should be attached a very special importance. It represents—together with the almost simultaneously written torso of *Lo sposo deluso*—the sole creative contribution of Mozart's maturity towards the then highly flourishing type of Italian *opera buffa*. Mozart had already achieved operatic mastery by a few powerful steps: in 1781 *Idomeneo* appeared, representing a summit of contemporary *opera seria* and combining Gluck's classicist attitude with the melodic suavity of the modern Neapolitans; it was followed in 1782 by *Die Entführung aus dem Serail*, the ideal specimen of the German *Singspiel*, itself being a derivative of the French *opéra comique* and the English vaudeville.

From Mozart's frequent letters addressed to his father between 1780 and 1783 we gather that his increasing desire to write *eine welsche opera* must have gradually weakened his considerable critical faculties regarding the appreciation of librettos and their inherent dramatic qualities. It is a fact that in the case of the *opera buffa* he twice made a very unhappy choice of text, a choice which may be held chiefly responsible for the negative results of his creative endeavours in this direction. The two *buffa* fragments of 1783—*L'Oca del Cairo* and *Lo sposo deluso* ("The deluded Bridegroom")—were destined to remain unfinished in spite of their imperishable musical qualities. It is a curious and almost tragic fact, that after this defeat Mozart never returned to the domain of *opera buffa* pure and simple and to its musico-dramatic specialities, although these two fragments give ample proof of his distinct inclination and undoubted ability for tackling its special technique.

L'Oca del Cairo is a practical result of Mozart's desire to write an *opera buffa* for the Italian *stagione*, which—much encouraged by the Austrian Emperor Joseph II—had been newly established in Vienna early in 1783. It reopened on the historic stage of the *Kärnthnertheater* on 22nd April with Salieri's *Scuola del Gelosi* (after intermittent years of activity on the part of the rival German *Nationalsingspiel* and a French opera company, neither of which

met with any definite success, despite Mozart's *Entführung*). At the end of 1782—the year of Mozart's sweeping success with the *Entführung*—he received definite encouragement from Count Rosenberg (the general manager of the Imperial Theatre) to write a new *opera buffa*. How the idea of this new dramatic work germinated in Mozart's mind and gradually came into shape may be closely followed from the letters which Mozart addressed to his father between 5th February, 1783 and 10th February, 1784.¹ He himself suggests the Salzburgian Abbate Giambattista Varesco (who previously had provided the libretto of *Idomeneo*) as collaborator in spite of the deficiencies of his character and his unreliability in money matters. He even accepts a synopsis of the future opera and the complete libretto of Act I without raising any objection. Mozart must have worked out the entire bulk of the existing fragment (that is to say almost the whole of Act I) during a prolonged stay at Salzburg in the summer and autumn of 1783. After his return to Vienna later in the autumn his critical sense reawakened and began to revolt against this ridiculous libretto which dealt with a conventional elopement affair in slightly Turkish style, enriched by a queer *deus ex machina* in the shape of a mechanical goose: very typical of the mechanical preoccupations of the period, but of a very questionable musico-dramatic value. Although Mozart himself had sketched out in previous letters² the shape and type of the chief singing characters, he also made complaints about the lack of dramatic sense in their exploitation by Varesco. The letters dealing with these questions contain a whole Mozartian dramatization *in nuce*. Varesco, apart from being (in Leopold's own words) a money-hungry fool, must have excelled in laziness. Apparently Leopold never succeeded in persuading him to make the amendments demanded by Mozart. His stubborn unwillingness to accept these important suggestions for improvements in the design of the dramatic plot is solely responsible for Mozart's ultimate decision to abandon the whole enterprise indefinitely early in 1784.³ The collaboration of Mozart and Varesco ultimately resulted in the following fragments, the MSS. of which have been preserved: Varesco's complete libretto to Act I and a synopsis to Acts II and III (which were apparently never worked out in detail), seven numbers sketched out by Mozart (completed in draft, but neither harmonically

¹ L. Schiedermair, *Mozarts Briefe*, Vol. II. (Munich, 1914.)

² e.g. Letter of 7th May, 1783, addressed to Leopold Mozart.

³ See letter of 10th February, 1784.

nor orchestrally developed), two fragments of *Arias*, one complete *Secco-Recitativo* and several pages of minor sketches.⁴

In 1799 J. A. André—the founder of a big German publishing firm and a former musical collaborator of Goethe—purchased from Mozart's widow his entire musical estate, including the *Oca* fragment. André's grandson published all the musical numbers of *Oca* in 1855 with a preface by the eminent Mozart scholar O. Jahn.⁵

On the basis of this publication (which neither contained all the preserved musical sketches nor the whole of Varesco's libretto), Victor Wilder (who later discovered the original score of Mozart's Parisian ballet *Les Petits Riens*) undertook a practical French adaptation, by substituting a completely different plot, transferring the locality of the opera from the mediterranean island of Roccasecca to Spain (*sic*), whereas Mozart's *Oca* music—together with some of his other works⁶—was assaulted with an orchestral titivation by T. C. Constantin. This motley pasticcio, which Wilder himself (in his book on Mozart, 1880, Paris) subsequently called "une bouffonnerie de mon invention", was first performed in Paris, 6th June, 1867 (*Fantaisies Parisiennes*), later in Berlin (1867), Vienna (1868), Leipsic (1868) and Königsberg (1872). A piano score was published by Heugel (Paris) in 1867.

In a still less original shape this product even reached London, where it was performed (together with Weber's *Abu Hassan*) on 12th May, 1870, at Drury Lane.⁷ Wilder's French libretto was retranslated into Italian by Giuseppe Zaffira and the spoken dialogue replaced by Italian *Secco-Recitativo* composed by G. Bottesini, who also acted as conductor. The Italian libretto was again translated into plain English prose by L. H. F. Du Terreaux.⁸ This curious event was by no means a faithful first performance of the Mozart-Varesco opera fragment which was not published in its entirety until 1882. At that date Paul, Count Waldersee, published Varesco's libretto in Chrysander's *Allg. Musik Zeitung*, 1882, XVII, page 693 ff. and in the commentary to the "Complete Edition" of Mozart's works (Breitkopf and Härtel, Leipsic, Suppl. 1883, No. 37, page 125 ff.). Almost simultaneously the

⁴ These MSS. are now in the possession of the Berliner Staatsbibl.

⁵ Piano score, Offenbach, 1855. Performances of this fragment took place at Frankfort/M. (1860), Magdeburg (1861), Leipsic (1861), Jena (1862), etc.

⁶ Among them parts of the music to *Lo sposo deluso* and the Trio *Mandina amabile*, K.V. 480.

⁷ Cf. *The Athenaeum*, No. 2221, 21st May, 1870. London.

⁸ I am indebted to Dr. A. Loewenberg for communicating some of these details from his book *Annals of Opera*.

whole of Mozart's preserved musical sketches (including some minor ones hitherto unpublished) were issued in *Krit. Ges. Ausg.*, Leipsic, 1882, Serie 24, Suppl. (operas), Serie 5, Köchel No. 422. From now on it was at last possible to readapt the Mozart-Varesco original on its merits. Yet more than fifty years passed before the first attempt was made.

On 22nd August, 1936, an Italian stage version of *L'Oca del Cairo* was performed at Salzburg (by members of the so-called "Viennese Opera Studio", under the directorship of O. Csonka). The musical adaptor was Virgilio Mortari.⁹ A detailed study dealing with the results and achievements of this adaptation has been given by Luigi Rognoni.¹⁰ Rognoni's essay makes it sufficiently clear that Mortari was compelled in the course of 1936-38 to submit his version to many changes, especially as regards the dramatic structure of the text.¹¹ Mortari and Valeri, like their predecessors, Wilder and Constantin, tried to modernize both music and libretto. They were neither faithful to the Mozart-Varesco original, nor impressive stylistically regarding the practical adaptation and orchestration of the musical sketches. The attempt to "fill up" Mozart's fragment by adding extra items of his Finale from *Nachtmusik* K 320 as Overture, the Terzetto *Mandina amabile* K 480, and parts of the *Scena Ah lo prevedi* K 272 [1777, Salzburg] (here wrongly labelled "Cavatine No. 3"¹²) shows the same futility as similar efforts perpetrated by Wilder and Constantin. The low artistic level of Mortari's whole enterprise is most evident in the faulty harmonic setting of the only original *Secco-Recitativo* of *Oca* (Scena VIII, Rec. di Don Pippo) that has been preserved. A new version of the Mozart-Varesco *Oca del Cairo* undertaken by the writer in 1938 is, musically, strictly based on the preserved material of the fragment. As regards the Varesco libretto, it may safely be said that the original has been kept alive and true to type, although the necessary integration has naturally involved certain modifications, following the line of Mozart's most useful suggestions, promulgated in the aforesaid letters addressed to his father. Nine new sections of *Secco-Recitativo* have been incorporated. The libretto was adapted for this version by Dr. W. Treichlinger (*scenario*) and Dr. Jan van Loewen (text of new

⁹ Piano score, Milan, October, 1938.

¹⁰ *Rivista Mus. Ital.*, 1937, fasc. I, page 35 ff.

¹¹ For the Salzburg performance (1936) G. Cavicchioli revised Varesco's libretto, whereas the piano score of 1938 nominates a certain Diego Valeri for this function.

¹² Mortari's piano score, page 30 ff.

Recitativos). Mozart's musical fragment comprised six numbers (2 duets, 2 arias, 1 quartet and a large chorus-finale—the latter being the sole specimen of this type of *opera buffa* finale which Mozart has left us). All these numbers have been completed by Mozart in a rough sketch outlining the vocal parts and the bass, and inserting occasionally a few instrumental bars. Further, he sketched out the whole vocal part of Biondello's Aria (without any trace of instrumental design save for the phrase



bearing the important indication "Clar."), the first part of Don Pippo's Aria which he left incomplete, and finally one *Secco-Recitativo* (Scena VIII, Rec. di Don Pippo) which served very usefully as a model for the composition of the additional material. The writer's own musical contribution was as follows:

- (1) Entire orchestration, and incidentally compositional completion, of Mozart's numbers 1/7.
- (2) Completion and orchestration of the two fragmentary numbers and harmonic setting of the preserved *Secco-Rec.* (Scena VIII.)
- (3) Additional numbers worked exclusively with the thematic material of Mozart's original sketches: an overture and the new *Secco-Recitativo*.

In one important respect, that of adhering even in the additional numbers strictly to the original substance of the *Oca* sketches—this version differs fundamentally from the earlier adaptations with their apparent eagerness to fill up the score with inserted numbers from other Mozartian works. The Overture is a "Potpourri-Overture", carrying a $3/4$ *Adagio* movement between two larger *Allegro* developments which themselves exploit various themes of the opera. This formal shape draws its historical justification not merely from the fact of being already foreshadowed by the Overture to *Die Entführung*. Mozart himself composed in the very year of *Oca* an Overture to his second incomplete *opera buffa* *Lo Sposo deluso* on exactly similar lines. An example may show how I endeavoured in the additional recitative to follow the stylistic line clearly indicated by Mozart himself in the only preserved *Secco-Recitativo* of *Oca*.

Example 1

(a)

CANTO

tor-no. E-ra sul far del gior-no e men-tran-

BASSO

from Mozart's original sketch
Rec. Secco, Scene VIII

-da-vo in dol-ce vi-si-bi-lia il ma-le-de-tto de-stommi etc

(b)

CANTO

Non so an-co-ra co-sa debbo di-re Ma fi-da-cia'm me? Più ch'in me

CEMBALO

from one of the additional
Secco-Recitatives of my adaptation 1938

stesso. Non-ti tol-go giuoc-chi di dosso! o-ra mi di-ventachiaro anchet-ta questo vi a-vai etc

My share in the adaptation of Mozart's first seven numbers varies according to the degree of completion in which each item has been left. The first three (the duet for Chichibio and Auretta and their respective Arias) are completed in a rough sketch consisting of vocal parts and instrumental bass, but bear only scanty orchestral indications. Only the first six bars of Chichibio's Aria are completely orchestrated. By contrast, number four (the second duet for the pair) is left in a much more advanced state, the orchestral prelude and postlude being carefully written out together with all dynamic markings. Such sections have been used as stylistic models for my reconstruction. Very similar is the situation in Nos. 6 and 7 (Quartet and Finale).

Example 2 *from N° 6 Quartetto*

OBOE
CLARINET
BASSOON
HORNS Eb
STRINGS
CELIDORA
C. BASS

p (dolce)
f (sfz)

fa-te la mia ca-ra li-ber-tà, la

N.B. Only the last two staves are original *etc.*

The "Aria di Biondello" and the "Aria di Don Pippo", being almost devoid of any instrumental outline at all, had to be extensively reconstructed by instinct.

Allegro molto *Example 3*

FLUTE
OBOE
BASSOON
HORNS in D
TRPT. in D
TIMPANI
STRINGS
DON PIPPO
C. BASS

f
div.

N.B. Only the last two staves are original *etc.*

The chief difficulty in making a practical adaptation to the requirements of a modern performance lay in the fact that an orchestra had to be envisaged and employed which would genuinely represent Mozart's instrumental style of 1783. Certain indications in Mozart's sketches at the beginning of each number were helpful in providing clues to the possible orchestration of the respective items.

According to the chronological position of *Oca* between *Die Entführung* (1782) and *Figaro* (1785), the woodwind had to be given special treatment. The dominating rôle of the oboes (clearly indicated in Mozart's sketches) was indisputable from the beginning. The flutes had to be used with greater moderation, as there is no trace of their employment in the original. A statistical comparison with the composer's other opera scores between 1780 and 1791 showed that the flute could by no means be employed in any conventional doubling function in conjunction with oboe and clarinet. The flute therefore remains silent in certain numbers, as for instance in Chichibio's Aria (where oboes and trumpets are dominant) or in Biondello's Aria (alternately dominated by oboe and clarinet solo). That Mozart intended to use the clarinet is only indicated by the abbreviation "Clar.", which was found attached to the single instrumental insertion in the otherwise purely vocal sketch of Biondello's Aria (*vide* Ex. ra).

The clarinet therefore plays the rôle of a "romantic solo" in this number (coupled together with a solo-violoncello as "alternativo") and later is employed only in the finale as reinforcement to the wind. A very obligatory part is attributed to the bassoon, which acts as a background to the double-basses and as a subject for humorous episodes as well. The perpetual employment of two horns (as a sort of orchestral pedal) resulted from the fact that Mozart demanded them at the head of every item in his rough score, and from the circumstance that the duet (No. 4) and finale (No. 7) contain long and elaborate soli for them.

Example 4 Two original bars from No. 4 (Duet)

CORNI IN F

CHICHIBIO

CONTRABASSO

ad un cor - no

Trumpets play a dominating part in the initial bars of Chichibio's Aria: a similar function is allotted to them in my adaptation of the fragmentary Aria for Don Pippo (with similar grotesque effects) and in the finale. In dealing with the wind as a whole certain principles had to be observed which emerge clearly from almost every score of Mozart: the doubling of flutes and oboes in *tutti*, the octave effects of strings going *all' unisono* with the bassoons, the dissonance of seconds and empty fifths in the brass (as a result of the "natural scale" of these primitive horns and trumpets), the punning effect of pedal-points in the horns, and finally and most important of all the complementary harmonics and mixed registers of high pitched woodwind covering the outlines of the high strings.

Mozart's treatment of the strings could be easily understood from numerous violin figures in the fragment, which consist of elaborately ornamented passages, frequently embellished by shakes and runs—but still more from Mozart's general attitude towards orchestral strings, which by 1783 had reached and encompassed the highest degree of mastery. In tackling this problem the main endeavour of the adaptor has been to invent reasonably florid variants for the violins, which had simultaneously to adorn and support the leading singing parts. For the acoustic climax in the finale the adaptor took the liberty of referring to the finales of the later operas as models which represent various examples of the intricate, sometimes even enigmatic technique of the later Mozart in redoubling and mixing the different waves of orchestral sound. The adaptor here had the clear advantage of Mozart in being able to refer to the unsurpassed revelations of *Figaro*, *Don Giovanni* and *Così fan tutte*.

Mozartian audacities, which may frequently be found in these later scores (*e.g.* chromatic sounds in the natural horns, low-pitched trumpets, low registers of the clarinet, etc.) have been deliberately avoided. All orchestral exigencies in my version (for instance, the extravagant solo for horn in No. 4 *vide* Ex. 4) are original Mozart. That the results of this method have not been altogether unworthy of Mozart has been affirmed by several British specialists in Mozartian art—to the grateful satisfaction of the adaptor himself.¹³

It may finally be recorded that this version of *L'Oca del Cairo* has undergone several successful trials in public: the first concert performance (without stage) took place at Radio Beromünster, Studio Zürich, Switzerland, on 20th March, 1939, conducted by

¹³ H. C. Colles in *The Times*, 25th May, 1940, and Dyneley Hussey in *The Spectator*, 7th June, 1940.

Hans Haug, with a German translation of Varesco's Italian libretto provided by Dr. Treichlinger. The first stage performances (with Varesco's original Italian libretto, and the newly composed *Secco-Recitative*), took place at Sadler's Wells Theatre, London, on 30th May and 1st June, 1940 (Producer: Dr. Jan van Loewen; conductors: Dr. Fr. Berend and Dr. Redlich). These performances which were given in aid of the British Red Cross and executed by a company of continental artists, represented the first performance of Mozart's fragment in England at all, apart from the unhappy *pasticcio* which had previously made so insignificant an appearance before the British public in Drury Lane exactly seventy years earlier.

Emmanuel Chabrier

BY

R. GORER

Il y a trois sortes de musique, la bonne, la mauvaise, et celle d'Ambroise Thomas.—E. CHABRIER.

To the music critic, Emmanuel Chabrier has much the same fascination that Soviet Russia has to the progressive Socialist. Anyone can be sure of being able to confirm his own theories. It still remains extremely difficult for the impartial observer to arrive at the approximate truth.

Emmanuel Chabrier was born at Ambert in the Auvergne on 18th January, 1841. His musical education began at an early age, and it is significant that his first teacher was a Spaniard, a Carlist refugee named Laporta, and his second teacher a Pole, Tarnowski. In 1853 the Chabrier family left Ambert for Paris, where his musical studies were entrusted to the Polish pianist Edouard Wolff for lessons on that instrument, while Aristide Hignard, a composer whose music is said to be unjustly depreciated, gave him lessons in composition. In spite of the fact that he devoted so much of his time to music, Chabrier embraced the career of a Civil Servant, entering the Ministry of the Interior in 1861. He was now bordering upon intellectual society, and it was not long before he was associated with the most vital young artists of the day. He counted among his acquaintances de L'Isle Adam, Verlaine, the symbolists, Manet, Monet, Renoir and other less known impressionists, and all the while he was listening intently to music of all descriptions. His favourite masters at this time were Gluck, Weber, Berlioz—and Offenbach: while Meyerbeer was beginning to exercise that strange influence, half attraction, half repulsion, that was later to become so dominant a feature. As he heard more music his tastes broadened until there were very few composers he disliked. These latter included Thomas, whose music he maintained was not worth the trouble of writing, while he was by no means enthusiastic about Delibes, Gounod, Auber or Italian Opera.

In 1869 Chabrier's parents died within a week of each other. The task of keeping house for him fell to his old nurse Anne Delayre, the Nanine of the composer's letters. This good creature looked after her beloved charge until 1889 when she succumbed to paralysis,

whereupon their rôles were reversed for the remaining two years of her life. In 1873 Chabrier had married Alice Dejean, but this had made no difference to Nanine's authority. Chabrier's first composition, dating from his eighth year, was a polka which he followed up by some piano pieces and songs that have remained unpublished. In 1864, however, he planned to start on a larger work. One of the links binding Verlaine and Chabrier was their mutual admiration for Offenbach, whose work they therefore decided to use as a model for two of their own. The libretti were to be written by Verlaine and Lucien Viotti, while Chabrier was to compose the music. The titles were *Vaucochard premier et Fils* and *Fisch-ton-Khan*. Unfortunately for the gaiety of nations neither was completed, although Chabrier used some of his music later in *L'Etoile*. At the same time he was working on a serious Hungarian opera entitled *Jean Hunyade*, which was discontinued owing to the laziness of Henri Fouquier the librettist. Chabrier then abandoned opera and wrote a *Lamento* for orchestra, which was performed in 1874, and a charming *Larghetto* for solo horn and orchestra graced the following year.

In 1877 his first large work, the operetta *L'Etoile*, was successfully produced, to be followed two years later by the one act *Une Education Manquée*. To this year 1879 belongs a more significant event. At the instance of Henri Duparc, Chabrier travelled to Munich to hear *Tristan und Isolde*. Its effect on him was comparable to that of Shakespeare on Berlioz, without the complication of Harriet Smithson. He heard the performance through in complete silence and afterwards left his companions to retire into solitude. When he emerged he is reported to have said: "There is enough music for a century in the work; the man has left us nothing more to do".

The immediate result of Munich was that he decided to leave his work and devote himself solely to composition. He had been working since 1877 on an *opéra-comique* *Le Sabbat*, and on a tragic-comedy *Les Muscadins*, neither of which were ever completed. Nevertheless, it is reasonable to suppose that he devoted some time to these as the only composition dating from this period is *Dix Pièces Pittoresques* for piano solo, which appeared in 1881. In the same year he became chorus master of the concerts *Lamoureux*.

The following year came his voyage to Spain, which had no less profound an effect on him than the Munich episode. Not only did *España*, the firstfruits of the visit, bring him instantaneous popularity (on which the hall-mark was set with Waktteufel's suite of waltzes on themes from the work), but in addition the landscape

intensified his love of colour and gaiety, while the Spanish music, of which he sent long accounts to his friends, clarified and stimulated his already keen sense of rhythm. On his return he started composing with more fluency than he had hitherto shown. *España* was completed and performed in 1883, the year which also produced *Trois Valses Romantiques* for two pianos and the opera *Gwendoline*. No work was published in the following year, but in 1885 there appeared *La Sulamite*, *scène lyrique*, and a *Habañera* for piano which was later orchestrated. Although he had been unable to substantiate the claims of *Gwendoline* at the *Opéra*, he succeeded in getting it performed at the *Théâtre de la Monnaie* in Brussels. In spite of a sympathetic reception it could not escape the ill luck that seemed to pursue Chabrier's operas, for the impresario went bankrupt and had to disband his company after only two performances had taken place. At the time Chabrier did not really feel the blow as he was working on *Le Roi malgré Lui*, which had been accepted by the *Opéra Comique*. Again fate stepped in: a week after the first performance the *Opéra Comique* was burned down. The next year Chabrier was associated with Armand Gouzien in a collection of the hundred best French folksongs and was also contemplating operas on *The Tempest* and Pushkin's *The Captain's Daughter*. These were laid by when he received the libretto of *Briséis* by Catulle Mendès.

Chabrier was a fervent Wagnerian, even though he may have discomfited the pious by his habit of improvising quadrilles on themes from *Tristan* and *The Ring*, whence his friend Ernest van Dyck, a famous Wagnerian tenor, was able to persuade various operas in Germany to perform his works. Only one conductor, Felix Mottl, seems to have shown any very considerable enthusiasm, but as Wagnerian propaganda, *Gwendoline* was performed at Leipzig, Dresden, Munich, Stuttgart and Dusseldorf, while *Le Roi* was performed at Cologne and Munich. Mottl produced both works at Karlsruhe.

In 1889 Chabrier visited Bayreuth and also composed a number of his best songs, and the following year he composed the fine *Ode à la Musique* for female chorus and orchestra, five piano pieces published posthumously, the *Marche Joyeuse* for orchestra and an orchestral setting of four of the *pièces pittoresques* under the title *Suite Pastorale*. The following year he produced the magnificent *Bourrée Fantasque* for piano solo. This was the end, although he continued to work at *Briséis*, of which only the first act was complete at his death.

There seems little doubt that at some time of his life Chabrier had contracted syphilis, and by 1892 there were signs that his mind was becoming affected. When he found that he could no longer concentrate he handed his notes to Vincent d'Indy and besought him to complete the work for him: a task which d'Indy found himself unable to accept. His last public appearance was at the end of 1893 at the *répétition générale* of *Gwendoline* at the Paris opera; he seems to have been unaware that it was his own music he was hearing and turned to Lecocq at the end of the Epithalamium exclaiming "C'est joli, ça". Shortly afterwards paralysis set in and in September, 1894, the composer died.

Although Chabrier was on good terms with most of his contemporaries, his particular friends among musicians seem to have been Charles Lecocq, composer of *La Fille de Madame Angot* and countless other operettas and Paul Lacome, a composer of light music including *La Ferie* and *Estudiantina*. Among painters he was known as a connoisseur, and the sale of pictures after his death included twelve Manets, nine Monets, six Renoirs, two Sisleys, two Forains and a Cézanne, while his portraits by Manet and Renoir were not sold. As a personality Chabrier seems to have been enchanting, even if occasionally somewhat disconcerting. "Vous prenez ça, Madame," he exclaimed to his hostess at a formal dinner, when asparagus was being served, "Mais cela fait une urine infame". He was in some ways eccentric, as when he decided that the uniform of a gas-worker was the most suitable for a heat-wave and was refused admission by Lamoureux's maid as a result. Perhaps the most charming anecdote told of him was when he was visiting Cosima Wagner at Bayreuth and found himself saddled with an inedible cake. Of all the ways of getting out of this dilemma few would have chosen Chabrier's of depositing it in a chest of drawers in a pile of the late master's shirts.

Chabrier left no pupils, although many people including Gabriel Fauré, attempted to get lessons from him. Even if he accepted pupils his impatience and inability to express his meaning in words soon discouraged those who tried.

Those who heard him play say that as a pianist Chabrier was extraordinary. As his compositions, particularly the *Bourrée Fantasque*, show, his conception of the piano differed considerably from the majority of his contemporaries. He seems indeed to have regarded it as a portmanteau orchestra rather than anything else, and we can invert a common critical judgment of Schumann by describing Chabrier as a man who always thought orchestrally,

whatever the medium for which he was composing. It is known that he worked at the piano, but his orchestration is so much a part of his music, as opposed to being an added grace, as to bear out our point of view. However, Mottl's orchestrations of the *Bourrée Fantastique* and the *Valses Sentimentales* seem if anything to be improvements on the originals, and there is no question that this is so when we look at those works that Chabrier orchestrated himself.

In considering Chabrier's music we see two opposite tendencies at work; the lyric and the humorous. In the piano works the emphasis is almost entirely on the latter, but in other branches of composition it is possible to make a clear cut definition, which is only blurred when in such movements as *Sous-bois* in the *Suite Pastorale* there is a sort of humorous lyricism. This is perhaps a distinction without a difference. In humorous work there must be contrasting moods, and the presence of movements such as *Sous-bois* and *Idylle* need not lead us into accepting the *Suite Pastorale* as a lyrical piece of music. There are only two original compositions for orchestra by Chabrier; the *Marche Joyeuse* and *España*. The former is an example of the composer's genius at its height and is something more than the jolly noise it appears at a first hearing. With its exuberance and good humour it is rather more profound than Rossini, and we would not be claiming too much for Chabrier if we said that he brought back to music a spirit that had been lacking since the death of Haydn. To a lesser extent what has been said of the *Marche Joyeuse* may be said of *España* which has remained a favourite in the orchestral repertoire for more than fifty years. Chabrier's lyrical genius is represented by two works for female voices and orchestra, the *Ode à la Musique* and *La Sulamite*. The former is exquisite but *La Sulamite* only just escapes being precious. It is a wholly decadent work and forms a fitting pendant to Debussy's *La Demoiselle Elue*; for it too has acquired a sort of *pourriture noble* which is not unattractive.

The songs show the same cleavage as the orchestral works, there are three first-rate humorous examples—the *Pastorale de Cochons Roses*, *Ballade des Gros Dindons*, etc., and some pleasant lyrical pieces—*Toutes les fleurs*, etc. In his lyric pieces Chabrier usually raises himself above his contemporaries, but in his humorous work he is unique.

The operas, which contain Chabrier's best work, are similarly divided into apparently watertight compartments. There is no humour to be found in *Gwendoline* or *Briséis*, although there is a

certain amount of playfulness, while the lyrical moments in *Le Roi* show no connexion with the lyricism of *Gwendoline*.

The libretto of *Gwendoline* was written by Catulle Mendés and is concerned with a Danish raid on the coast of Saxony. The Danish chief Harald and the Princess Gwendoline fall in love, but her father Armel profits by the wedding festivities to intoxicate and disarm the Danes who are then massacred. Armel stabs Harald, whereon Gwendoline snatches the dagger from her husband and stabs herself. Against the background of burning Danish ships the lovers "meurent superbement, sans tomber, debout contre l'arbre, dans leur rouge apotheose". The opera was to be composed on Wagnerian lines and Mendés introduced some of the Wagnerian machinery:—

Un jour dans le fracas hurlant
De la bataille qui fourmille
Je suis tombé, le front sanglant
Peut-être l'heure était venue
De prendre vers le beau Walhalla mon essor
Et sur un blanc cheval m'apparut dans la nue
La Walkyrie au casque d'or.

In spite of this the work is not really Wagnerian. It is not symphonically conceived, there is no constant use of leitmotive and *mutatis mutandis* it suggests the operas of Rameau rather than Wagner. There is the same tendency to illustrate every significant word as much as possible and to break up monologues into short episodes.

The overture is not one of Chabrier's happiest inspirations. Indeed at one moment the trombones announce a theme that seems to have been mislaid from *España*, rather incongruous in its context. The opening choral episodes raise the artistic level considerably and Gwendoline's *Legende* which follows is a fine song in the tradition of Senta's ballad. The Danes are then heard singing *Ehéyo* in true Wagnerian fashion and Harald follows with the war song "Nous avons frappé des épées dans l'ouragan" which though perhaps not of the first order is by no means without merit. The work now settles down to the long duet which is the main episode of the act. In this we see the first signs of that meticulous underlining of every sentiment that the composer was later to carry to inordinate lengths. Even here we are conscious of a greater impression in the study than in the theatre. Once this is realized it must be confessed that the duet has numerous exquisite details. Gwendoline's playful "Nos lances sont des aiguilles" and the passage she sings while making a wreath "On prend des églantines blanches" are particularly

charming. The spinning song, "File, file la belle blonde", which forms the climax of the duet, shows a certain falling off.

The second act is one of those creations that are so beautiful as almost to defy analysis. With most of Chabrier's lyrical work we feel that in spite of its fine qualities, he was to a certain extent wasting his time; that other composers could compose nearly, if not quite so well as he in this field, while as a composer of humorous music he was unique and should have confined himself more exclusively to this *genre*. I still feel that this opinion is in the main correct, but in this act it seems that Chabrier had every incentive to give his lyric talent full play. A long prelude that deserves to be heard more frequently in the concert hall, infused with an eroticism which is I think, unparalleled in French music and hard to equal elsewhere, is followed by choral episodes leading to the magnificent Epithalamium, which may be said to have given Chabrier his last pleasant musical sensation. It is far surpassed by the wonderful duet between Harald and Gwendoline, which, it may be noted, in view of Chabrier's preoccupation with *Les Huguenots*, corresponds in some ways with the situation in the famous fourth act duet of Meyerbeer's opera.

The last act is saved from being an anti-climax by an extreme brevity combined with the effect of a rapid tempo throughout. There is little that calls for comment.

Owing partly to his ill health and partly to the fact that there was no encouragement for a hasty completion Chabrier left only the first act of *Briséis* complete, although he had had the libretto for six years. It is worth noting that *Gwendoline* had been composed in twelve months and *Le Roi* in eight. The one act of *Briséis*, although in many ways a monument of musical workmanship, does not give rise to any pangs of regret over its fragmentary nature. Rather, one feels annoyed that Chabrier did not abandon it in favour of his Rabelaisian opera *Panurge*, which he is known to have been considering. Chabrier examined the text so closely that there is scarcely a word capable of musical illustration which does not receive appropriate treatment. This rather defeats its own end and makes the same effect as a bad actor who points to his head or heart whenever these organs are mentioned. For those who examine the score there are many happy *trouvailles* and the harmony is particularly "advanced", but even so the texture soon becomes tedious, as perpetual discursiveness prevents the music from having any formal unity or dramatic purpose.

With the comic operas we come to the works which give Chabrier

a special place in the history of music. It is only snobbery that has prevented us having more of them. As the composer himself said in one of his letters to Van Dyck, people would not realize that an opera like *Le Roi malgré Lui* contained just as much work as *Mireille*, *Faust*, *Belisario*, and other musical tragedies in vogue at the time. In fact of course, as any composer knows, there is little difficulty in expressing the emotional content of Tchaikovsky or even Beethoven (the musical content is another matter), but to write the equivalent of a Rossini overture, let alone a Haydn finale, is damnably difficult. Either the music sounds trivial, or the gaiety forced. The reason being that man's capacity for unhappiness is so much greater than his capacity for joy, and therefore we should prize the Haydns, Rossinis, Chabriers and Smetanas even more highly than the Glucks, Beethovens, and Mussorgskys; although it is probable that the tragedians will always command more popularity.

L'Etoile was not merely Chabrier's first large-scale effort, it was also the only major work he wrote before he succumbed to the baleful influence of Wagner. Its comparative neglect is extraordinary, although before the war it could be heard fairly frequently over the French radio, an indication that there was a large public for this enchanting music. It is a straightforward operetta in the Offenbach *genre* distinguishable from that master only by its richer harmony and orchestration, and the original turn of the melodies. As one particularly happy inspiration we may instance the duet in the third act where the horn indulges in the *niaiseries* of Italian cantilena against an over-loud and incongruous trombone accompaniment, while the voices also engage in Italian commonplaces; the whole, with its good-humoured satire of the composer who works by formulæ, making an effect comparable to that of Mozart's *Musikalischer Spass*. The one-act *Une Education Manquée* is a pleasant trifle calling for no comment.

With *Le Roi malgré Lui* we come to the work which most fully justifies the claims that the composer's admirers put forward. The work seems to have puzzled orthodox critics with its mingling of the old-fashioned formulae of *Opéra-comique* with the composer's extremely advanced harmony and orchestration. The truth is that this is no *opéra-comique* at all, but an operetta, though on a far larger scale than anything to which this term is usually applied. Many of the conventions of this form, however, turn up in the score; for example the conjuration scene in the second act is a parody of Meyerbeer's *Bénédiction des Poignards*, while the habit of using well-known airs for allusive purposes is illustrated by the

appearance of the *Rackoczy March* in Fritelli's couplets of the third act. Such instances as these make clear Chabrier's original inspiration.

The original libretto was unnecessarily obscure and the revision by Albert Carré for its revival ten years ago is a great improvement. The plot is too involved to give in detail; it is concerned with Henri de Valois, sent from France to become the unwilling king of Poland, who learns of a conspiracy to dethrone him and joins it himself incognito. A second plot deals with the love of Nangis, one of Henri's followers for the serf Minka.

The overture, which is founded on the conjuration scene, is a short solemn movement, as unlike the conventional comic opera overture as can be imagined. The curtain rises to a gloomy tune showing the followers of Henri in every stage of boredom. Then Nangis enters with a sparkling song "Huit jours mort de ma vie", with a conventional lilting *opéra-comique* accompaniment and an extremely unconventional vocal line. He introduces the motley collection of peasants he has collected to form the royal guard and the introduction ends with their grotesque march. Fritelli's couplets which follow are pure operetta of the best kind. Minka's entry introduces a more serious note, which the mockery of the minor characters prevents from becoming overwhelming. Her short romance is no more than pretty. The entrance of Henri and his romance are among the most deeply felt pieces in the opera. The whole number is imbued with the most intense nostalgia. The rondo *à deux voix* which follows is rather arid, but the duet between Henri and Minka, the opening theme of which later assumes the character of a leitmotif, brings the music back to its former high level. The finale begins with the guards march which has already been noted, continues with an amusing ensemble "Qu'a t il fait?" and concludes with Henri, Alexina and Fritelli conspiring on the stage while Minka's voice, is heard singing an ornate love song; a situation which invites comparison to the finale of Act one of David's *Lalla Roukh*, a comparison that is not entirely to Chabrier's advantage.

The second act is again incomparably the best. It opens with an orchestral and choral waltz, known in its orchestral form as *Fête Polonaise*. It is more effective with its choral embellishments and may be said to carry out the wish of its opening lines:—

Valse endiablée
Transporte nous
Dans l'envolée
Des cieux jaloux.

Indeed the whole magnificent movement may be said to bring into existence the Platonic idea of the waltz. This is followed by an ironic song of friendship sung by Henri, the melody of which reappears later in the orchestra when he is introduced to the conspirators. A sextet and Minka's *chanson tsigane* give a pleasing sentimental interlude, though the music itself is nothing extraordinary. This cannot be said of the enchanting *duo-barcarolle* for Henri and Alexina which prolongs the sentiment, followed by the conjuration *ensemble*, already noted as a parody of Meyerbeer which is ingenious in sounding as impressive as the real thing, yet all the time embracing a sense of bubbling fun underneath. In the middle section a conventional "jolly" tune makes a momentary appearance in the orchestra to give an effect comparable to that of Oscar Wilde's witty distortions of popular sayings. The duet between Nangis and Minka and Nangis' *chanson française* are less happy: but the finale, ending with a reprise of the conjuration, brings the act to as impressive a close as it had an exuberant opening. In this finale mention must be made of the passage "Mais frapper un roi, c'est chose grave" which must be one of the wittiest fugues ever written.

The last act is prefixed with a prelude of considerable beauty, founded on the *barcarolle* of the previous act. The act opens with an exuberant chorus in mazurka rhythm, of which the accompaniment is sometimes played independently as a *Danse Slave*; this is followed by Fritelli's couplets already mentioned. The nocturne for the two soprani that follows is the most touching lyrical number of the whole work. After this the act goes to pieces; the scene for Minka brings a melodramatic note that is thoroughly incongruous, and the duet between her and Nangis that follows does nothing to restore the atmosphere. The one hope was a long finale, but instead we are given a rehash of material already heard which is so short as to seem almost scamped.

Apart from its disappointing close, *Le Roi* is far from being a perfect opera. There is, for example, little attempt at character drawing. Nangis is, it is true, a solid figure: the gay chivalrous knight and the tender lover are both illustrated; Minka, also, although a somewhat preposterous character, does take on a certain personality. The others are seen in silhouette: Henri's opening nostalgia disappears entirely in the cynical mock conspirator: Fritelli is little more than comic relief, but so delightful that we overlook any deficiencies at the time. Alexina never emerges from being the second soprano; she has some lovely music, but her

character never begins to develop. These blots, however, are trivial compared to the episode of Minka's attempted suicide, which so ruins the last act.

Surveying Chabrier's career we are conscious of a sense of failure. He is the only composer of whom I feel it can be said that he has not given of his best. Benjamin Godard's remark: "Quelle dommage, mon cher Emmanuel que vous êtes venu à la musique si tard" (to which Chabrier retorted: "Quelle dommage, mon cher Benjamin, que vous êtes venu si tôt") has some justification. Apart from the lack of facility of which he complained, Chabrier could not have been a more competent technician; but had he started earlier he might have got rid of the *Sulamites* and *Briséis's* earlier and we might be the richer for a *Panurge*. In spite of this sense of failure, his genius was so great that his music excels the successes of his contemporaries. Although hitherto his reputation has not been comparable with his deserts, many composers, the most distinguished being Ravel, have been influenced by him: but none has approached him in *élan* and exuberance.

Over his grave, with as much truth as over Schubert's, might be written "Music has here buried a great treasure, but still fairer hopes".

The Gramophone

Its Importance as a Factor in Contemporary Musical Life

BY

GEOFFREY SHARP

TAKING stock of the present day musical scene in this country cannot be a very encouraging procedure, but, on broad lines at least, some attempt must be made to provide this background against which we can then discuss the potential significance of the gramophone.

The outbreak of war gave some indication of what was to be its subsequent onslaught on the practice of music, in the immediate wholesale cancellation of the various provincial festivals, the hibernation of the B.B.C. Symphony Orchestra in the provinces and the general diminution or annihilation throughout the country of the season's plans for concert-giving. In fact, in many ways we returned, as it were overnight, to the bad old days of music-making when no one cared a tinker's curse for proficiency—much less understood or even respected the sanctity of Art—and the sole criterion of musical achievement was "to have made an attempt"—however execrable.

Now, after twenty months of war, the position is mercifully a little more promising, in that we are occasionally given an odd performance which is not too devastating a travesty of what would have passed muster in peace-time. But so long as the finer continental orchestras and the world's rich endowment of international conductors and soloists are unable to visit these shores it is optimism run mad to look for any great improvement. This is not to imply that we have no first-class native musicians, of course we have—a few; but until the Government becomes properly conscious of the urgent need for the establishment of a generous and energetic policy of assistance for the arts no great strides will be made. (That the C.E.M.A. and the Pilgrim Trust together provide little more than a drop in the ocean is, I imagine, well enough known by now.) In these times private enterprise cannot carry the financial burden, nor is there any reason that it should; the Treasury can and must, unless our rulers are to remain content in contemplation of the valiant but totally inadequate struggles of the few.

Under such conditions the naïve music-lover might expect the B.B.C. to come to the rescue, though Compton Mackenzie and others have frequently warned us what to expect from this quarter. A reduction in the amount of music broadcast, a general lowering of the artistic standard and complete unreliability of transmission quality have been our heritage here; on top of which Sir Adrian Boult remarks, "Despite these [previously mentioned] handicaps, the record of musical broadcasts is impressive" (*B.B.C. Handbook*, 1941, page 66). There is no need to turn to Bunyan for a description of *The Slough of Despond*.

* * * *

I make no claim that the gramophone is a universal panacea for all these ills. It is limited in its frequency response and in the volume of sound it will give without audible distortion, it inflicts unwanted "breaks" in the continuity of the music and it seldom really catches the true concert-hall or opera-house atmosphere; then, coupled with all these drawbacks there is the very real question of expense.

Before dealing with any of these problems in detail let us have a look at the credit side. Practically speaking, the gramophone is independent of all the snags outlined in our introductory section, though they may affect the supply of up-to-the-minute recordings; and, most important of all, the owner of a good instrument and a representative library of records can, within wide limits, listen to what he wants when he wants it and become more familiar with more music in a few years than his grandfather could in a lifetime.

To revert to the snags: Neither the frequency range nor the volume problem need present any difficulties provided that the enthusiast is prepared to pay handsomely for high-grade apparatus and knows where to get it. (Commercial equipment is specifically excluded, as in this field the finest results have not so far been obtainable in conjunction with the service of business interests.) It is possible to obtain fairly even reproduction of all frequencies between twenty-five and nine thousand cycles from the grooves of a record, a feature which, combined with an "undistorted" output of some fifteen watts, should serve the most fastidious music-lover very satisfactorily. The breaks in continuity cannot be entirely obviated; they can be mitigated by using a record-changing device, though this is not comparable with the two turntable fade-over control which, however, needs some skill and patience for its expert operation.

Records should always be selected with the greatest possible care; they are expensive, particularly now that they have to carry

Sir Kingsley Wood's tax on Art, and their quality is far from being consistent; the finest modern specimens are superlatively good, the worst—repulsive. The soundest advice I can give is never to buy a record without trying it through on a good gramophone—preferably your own—and making quite certain that it is the finest available. It is not easy to give a list of "recommended discs", since individual ideas of musical and recording *desiderata* seem impossible to reduce to any common denominator. But one or two general observations may not come amiss.

First of all, records to avoid: those made in the United States, which are almost always harsh, strident and unnatural; and any recording made at a concert-performance which will of necessity incorporate many unwanted noises and probably fiercely abrupt breaks in continuity. All French and Italian discs should be carefully vetted as their quality is not consistently of the finest. On the other hand, nearly all "Society" issues are safe to buy unheard—though Koussevitsky's Sibelius Seventh and the Columbia *Das Lied von der Erde* at once spring to mind as exceptions. Most British and German records made by artists of repute will give lasting pleasure, and in this connection it may be of interest to include a list (which cannot be complete) of artists whose records are generally reliable: Beecham (with L.P.O.), Böhm (with Saxon State O.), recent issues by Boult (with B.B.C.O.), Furtwängler (with Berlin Phil. O.), Heifetz (English records), Heward, Kempff, Kentner, Lili Kraus, Kulenkampff, Petri (English records), Pro Arte Quartet, Aulikki Rautawaara, Telmányi and Then-Bergh. But with some of the greatest artists each disc must be carefully considered on its merits—*e.g.* Busch Quartet, Mengelberg, Schnabel, Toscanini, Bruno Walter and Weingartner, who have not always been fortunate with the recording engineers.

This is not the place to give an outline of the available gramophone repertory, which would take too long and is a job any progressive dealer would be glad to do. It may be useful though to append two short lists, showing a few really outstanding records and some glaring omissions.

One final word of advice. Before that arid desert circumscribed by spinsters of both sexes—the British Realm of Music—has dulled your imagination, deadened your enthusiasm and roused your temper: beg, borrow or steal a good gramophone and choose yourself a selection of the fine records which mercifully still exist to remind us of more enlightened days.

Exceptional Records

COLUMBIA

Chabrier: *España*. The London Philharmonic Orchestra, c. Beecham.
LX 880

Liszt-Lambert: *Dante Sonata*. Kentner and the Sadler's Wells Orchestra,
c. Lambert.

DX 967-68

Liszt: *Mephisto Waltz (Der Tanz in der Dorfschenke)*. The London Philharmonic Orchestra, c. Weingartner.

LX 897-98

Liszt: Piano Concerto in A major. Petri and the London Philharmonic Orchestra, c. Heward.

LX 737-39

Mozart: Overture, *Don Giovanni*. The London Philharmonic Orchestra, c. Beecham.

LX 893

Mozart: Trio No. 7 in E flat. Kentner, Kell and Riddle.

DX 998-1000

HIS MASTER'S VOICE

Bach-Busoni: D minor Chaconne. Then-Bergh.

EH 1207-08

Beethoven: Overture, *Leonore* (No. 3). The Saxon State Orchestra, c. Böhm.

DB 4558-59

Brahms: Piano Concerto in B flat, Op. 83. Backhaus and the Saxon State Orchestra, c. Böhm.

DB 3930-35

Brahms: Symphony No. 4 in E minor, Op. 98. The Saxon State Orchestra, c. Böhm.

DB 4684-88: DBS 4689

Bruckner: Symphony No. 9 in D minor. The Munich Philharmonic Orchestra, c. von Hausegger.

DB 4515-21

Mozart: Clarinet Concerto in A major. Kell and the London Philharmonic Orchestra, c. Sargent.

C 3167-70

Schubert: Piano Sonata in B flat (posth.). Schnabel.

DB 3751-55

Tchaikovsky: Symphony No. 6 in B minor. The Berlin Philharmonic Orchestra, c. Furtwängler.

DB 4609-14

Vaughan Williams: *Fantasia on a theme of Tallis*. The B.B.C. Symphony Orchestra, c. Boult.

DB 3958-59

Verdi: Requiem. *Ingemisco tamquam reus*. Björling and Symphony Orchestra, c. Grevillius.

DB 3665

Wagner: *Die Meistersinger* (Act III). Nissen, Nilsson, E. Fuchs, Schellenberg, Ralf, Kremer, Teschemacher, Jung, the Dresden State Opera Chorus and the Saxon State Orchestra, c. Böhm.

DB 4562-76

PARLOPHONE

Haydn: Trios, No. 2 in F sharp minor, No. 3 in C major, No. 5 in E flat major. Kraus, Goldberg and Pini.

SW 21-26

TELEFUNKEN

Beethoven: Violin Concerto in D major. Kulenkampff and the Berlin Philharmonic Orchestra, c. Schmidt-Isserstedt.

E 2016-21

Beethoven: Symphony No. 8 in F major. The Amsterdam Concertgebouw Orchestra, c. Mengelberg.

SK 2760-62

Schubert: Symphony No. 5 in B flat major. The Berlin Philharmonic Orchestra, c. von Benda.

E 2516-18

Strauss: *Don Juan*. The Amsterdam Concertgebouw Orchestra, c. Mengelberg.

SK 2743-44

Wagner: *Flüdermonolog*, *Die Meistersinger*. Bockelmann and the Berlin State Opera Orchestra, c. Schmidt.

SK 1323

Wagner: *Lohengrin*, *Grälerzählung*. Franz Völker. SKB 2049

{ *Königsgebet*. Maria Müller, Margarete Klose, Völker,
Jaro Prohaska, Josef von Manowarda.
Zug der Frauen zum Münster. Chorus. SKB 2050

{ *Introduction*, Act III.

{ *Brautchor*. Chorus. SKB 2051

Das süsse Lied verhallt. Völker and Müller. SKB 2052

{ *Höchstes vertrau'n*.

{ *Lohengrin's Abschied*. SKB 2053

Walküre { *Ein Schwert verhiess mir der Vater*. Völker.

{ *Siegmond heiss' ich*. Völker and Müller. SKB 2047

Winterstürme wichen dem Wonnemond. Völker and Müller. SKB 2048

Siegfried { *Schmelzlied*. Max Lorenz.

{ *Schmiedeliied*. Lorenz and Erich Zimmermann. SKB 2054

Waldweben. Lorenz. SKB 2055

Soloists as above with the Chorus and Orchestra of the Bayreuth Festival Opera House, c. Tietjen.

Some Suggestions for Recording

- Beethoven: *Fidelio* and *Missa Solemnis*.
 Berlioz: *Harold en Italie*.
 Brahms: Requiem, *Song of Destiny* and Double Concerto.
 Busoni: Piano Concerto.
 Butterworth: *A Shropshire Lad*.
 Delius: *A Mass of Life* and *A Village Romeo and Juliet*.
 Elgar: Both the Symphonies.
 Haydn: *The Creation*, *The Seasons* and selected early Symphonies.
 Moeran: Symphony in G minor.
 Mozart: *Sinfonia Concertante*, K 364.
 Rubbra: Orchestration of the Brahms-Handel Variations. Third Symphony.
 Schubert: Symphonies 2, 3 and 6.
 Schumann: Symphonies 1 and 2.
 Somervell: Violin Concerto in G minor.
 Verdi: Requiem.¹
 Wagner: Complete *Ring*. *Die Meistersinger*, Acts I and II.
 Walton: *Belshazzar's Feast*.²
 (There are extant recorded versions of some of the above, but none are really satisfactory.)

¹ There is a good new Italian issue of this work, but for reasons unknown it has not been released in this country.

² *Belshazzar's Feast* is also reported as being available on records, but I cannot trace it.

Mr. Walter Legge, who has very kindly read this article in proof, makes the following suggestions for incorporation in the list of outstanding records:—

COLUMBIA

- Bizet: *Carmen Suite*. The London Philharmonic Orchestra, c. Beecham.
 (LX 823-24)
 Liszt: *Scherzo and March*. Kentner. (DX 988-89)

HIS MASTER'S VOICE

- Brahms: *Wie bist du, meine Königin*, Op. 32, No. 9. *Minnelied*, Op. 71, No. 5.
Nicht mehr zu dir zu gehen. Janssen and Moore. (DB 3941)
 Haydn: Volumes VII and VIII of the Quartet Society.
 Mozart: Complete recording of *Die Zauberflöte*.
 Sibelius: Volumes V and VI of the Society.
 Wagner: *Die Walküre*, Act II (See THE MUSIC REVIEW, Vol. I, No. 2, page 182).

The Appeal of Music

BY

WILLIAM PLATT

A CHALLENGE to our composers: For whom do they write? To whom do they wish to appeal?

Concerning the kindred world of literature, I remember the disgraceful verdict of Dr. Johnson, that only a fool wrote for anything but money. The open door to lying insincerities and prostitution of talent, in the supposed disguise of robust common sense. Common, certainly, but not sense. The sensible man is the sincere artist—poet, essayist or musician, who writes what he enjoys writing. He at any rate has something that no one can take from him. I remember thus Mozart's fine saying, that he wrote chiefly for himself and a few friends. And Blake's bold assertion, that if men did not understand his work the angels would.

For whom or for what do you compose, you young musicians? For your own delight? For money? For friends? For fame?

It is possible, of course, to embrace all four in one sweeping success. Treating all art as one, that astounding man Shakespeare can still delight a class of school children, a group of working-men, a college of scholars, yes, and all this despite the changing fashions of three and a half centuries. That is the triumph of triumphs. But cannot a great composer equally succeed?

I was early tempted to experiment. As a young man I over-studied, and my doctor sent me to a gymnasium to redress the balance. My boxing teacher was, forgive the cliché, "a rough diamond". I had two tickets for a symphony concert that included Beethoven's Seventh, and I took him with me, a man whose usual resort was the Victorian music-hall (for men only!).

I shall never forget his reactions. He was amazed, astounded, overwhelmed. All those instruments combined together; and one man, stone deaf, had planned and written it. It was a miracle. But at the end he added: "It was hard work listening to that. It has tired me out". He, the almost perfect athlete, with his great, rippling muscles, all in the finest trim. It had tired him out.

Some little while later I made another experiment. I was friendly with the headmaster of a London East-end Council School, and asked him to let me give his boys a talk on Beethoven, his life, character and music, illustrated by pianoforte selections. He

agreed. The school-inspector said I must be mad, but I went on with it. I need not outline my programme, but will simply say that I made the talk and music as vivid and dramatic as possible. It gripped my audience. Of that there was no doubt whatever. Next morning I called at leaving-off time to have a final word with the friendly Head. To my surprise the boys crowded round me and said, "Play us some of that music again, Sir, and we'll stay in school for another twenty minutes". The Head of the Girls' School heard of all this, and asked me to repeat the experiment with her girls. I did so, with equal success. Discussing it with her a week later, she surprised me by saying: "We have one girl in the school who was always very difficult; every mistress who taught her gave the same unsatisfactory verdict. But in some remarkable way that music got hold of her, and we have had no trouble with her since". These beginnings have led since to many interesting cultural developments.

I have no wish here to deal with all my musical lectures, but only with a few of those that best illustrate the wide appeal of the greatest of the masters. So I will now refer to some musical lectures, chiefly upon Beethoven and Mozart, which I gave at the request of some enterprising municipal bodies in the East-end of London, to audiences chiefly composed of dockers and down-and-outs.

Same programme. The Man. His Life. His Music. The success was undoubted. The applause was tremendous; that type of audience does know how to let itself go when pleased. So we see here that the music of Mozart, written as he said chiefly for himself and a few friends, and usually considered to be typically Austrian and eighteenth century, served nearly a hundred and fifty years after his death to cheer the lives of a hall full of English down-and-outs some hundreds of miles from his home towns of Salzburg and Vienna. Yet this, too, is in character. In life he was always a friend of the poor, and there is a kind of poetic fitness in the fact that in death he lies also among the poor, and not among the rich folk who in his lifetime often treated him with an ugly meanness.

So now we return to our main theme, and I repeat my challenge:—You young composers? for whom do you write, to whom especially do you make your appeal? And, believe me, I do not claim in this very brief essay to have made the matter simpler or easier. Rather the other way, I have deliberately and of set purpose determined to show that it is far from easy, but is, on the contrary, complex, paradoxical, full of difficulties and teeming with the unexpected. But this is precisely wherein lies the fullest fascination of the problem.

Mozartiana und Köcheliana

Supplement zur dritten Auflage von L. v. Köchel's Chronologisch — thematischem Verzeichnis sämtlicher Tonwerke
WOLFGANG AMADÉ MOZART'S.

VON

ALFRED EINSTEIN.

[Continued from Vol. II, No. 1, page 77.]

S. 681. **530.** Ausgaben: Z. 4. Lies: . . . 984. Nr. 3. Um 1803. Z. 5. Lies: . . . 108. Um 1800. Zur **Anmerkung:** Schon Hedwig Kraus (ZMW XV, 161, 162) hat bemerkt, dass das Lied in Gootfried v. Jacquin's bei Cappi um 1803 herausgegebene Liedersammlung hineingeraten ist; in gutem Glauben der Jacquin'schen Verwandten, wie ich bisher angenommen habe. Die Angelegenheit erhält jedoch eine bedenklichere Wendung durch die Auffindung eines handschriftlichen Liederheftes (Florenz, Ist. mus. 601): »Lieder in Musik gesetzt von Emil Gottfr. v. Jacquin«; ein Manuscript, das unmittelbar aus Jacquin's Nachlass stammen dürfte. Es enthält auf 17 Blättern:

1. Amynt (Ewald v. Kleist) »Sie flieheth fort.«
2. (v. Salis-Selim (sic!)) »Ich sass im dunkelen Buchenhain.«
3. Seufzer eines Ungeliebten (Bürger) »Hast du nicht Liebe.«
4. Bey Uebersendung eines Vergissmeinnichts, auf dem ein Schmetterling sass (Gabriele von Baumberg) »Ein Blümchen.«
5. Louise, als sie die Briefe ihres ungetreuen Liebhabers verbrannte (Gabriele von Baumberg) »Erzeugt von heisser.«
6. An eine Unbekannte von W. (Hölty) »Wo bist du.«

Zwischen Blatt 4 und 5 ist jedoch die Nr. 6. nochmals auf einem Blättchen feinsten Papiers eingeschaltet, vermutlich in Jacquin's eigener Handschrift, in einer Form, die man beinahe als Fälschung nach Mozart's Autograph bezeichnen möchte, und mit der Aufschrift: »Dem Wohlgebohrnen Fräulein Marianne v. Natorp [Marianne v. Natorp ist die Dame, die Mozart in seinem Brief an Jacquin vom 4. XI. 1787 nur durch die Initiale N. andeutet] gewidmet von dem Verfasser Emil Gottfr. v. Jacquin.« Auch die übrigen Lieder tragen Widmungen: 1 »Dem Fräulein Marianne v. Natorp gewidmet.« 2 »Meiner Schwester Franziska gewidmet.« 3 »Dem Fräulein v. Born gewidmet.« 4 »Dem Fräulein v. Greiner gewidmet.« 5 »Dem Fräulein v. Altomonte gewidmet«; — mit Ausnahme dieser Dame, die hier zur Ehre gelangt, die Dedikationsträgerin eines der besten Lieder Mozart's zu werden, lauter dem Kreis Mozart's nahestehende Leute (Frl. v. Greiner war wohl die Tochter des in Mozart's Subscribenten-Verzeichnis von 1784 genannten »Conseiller« Greiner).

Gottfried Jacquin hat sich also nicht nur **530** für eine seiner Flammen angeeignet, sondern auch das am 26. Mai 1787 in seinem Zimmer entstandene **520**, vermutlich unter Zustimmung Mozart's, der daher die beiden Lieder — wir wissen jetzt den Grund — selber nicht veröffentlicht

hat. Dazu stimmt, dass der Händler Lausch in der Wiener Zeitung am 26. März 1791 — also noch zu Lebzeiten Mozart's! — ankündigte: »Des Herrn von Jacquin 6 deutsche Lieder bey'm Klavier zu singen«, und dann am 26. Mai 1792 (nach Mozart's und Jacquin's Tod) »Des Herrn von Jacquin 4 neuere deutsche Lieder mit allem dazu gehörigen Stoff« um 40 Kr. (freundl. Mitteilung von Prof. O. E. Deutsch). Die erste Sammlung entsprach vermutlich dem Inhalt der Florentiner Handschrift. Im übrigen sind die Nummern 1–4 unsres Heftes eines Schülers Mozart's nicht unwürdig, und Nr. 1, eine Szene, kein Lied, sogar erstaunlich — man braucht es nur mit J. A. Steffan's Komposition des gleichen Textes (1778; DTOe Bd. 54, No. 4) zu vergleichen, um Jacquin's hohe Begabung zu erkennen. Der Hofrat Greiner, der für Steffan Texte auswählte, hat vermutlich auch Jacquin beraten.

Die Entdeckung des Heftes ist eine neue Bekräftigung dafür, dass die manchmal Jacquin zugeschriebenen Notturmi 436 ff., und ganz besonders die Arietta 621^a (Anh. 245) nicht von Jacquin, sondern von Mozart stammen.

S. 681. 531. Incipit: Im Them. Verz. ohne Tempo-Angabe.

S. 682. 532. Zweites Incipit. Ergänze zwischen den zwei Notensystemen: 8 Takte. Autogr.

S. 683. 533. Ausgaben: Z. 7. Nach . . . bezeichnet. — schalte ein: Leipzig, Bureau de Musique de Hoffmeister & Kühnel. V.-Nr. 146; auf dem Titel: 146–147. Mit 494. (Bei Hoffmeister waren um 1790 die Sonaten 300ⁱ (331), 300^h (330) und 300^k (332) mit den Verlagsnummern 146, 147, 148 erschienen, ein neuer Beweis, dass er in Leipzig mit einer neuen Zählung begann.) Z. 10. Lies: Peters, Son. p. PF., 1. Mit 494. Letzte Z. Füge hinzu: Ein Arrangement als Streichquartett, mit 284^b (309) und 284^c (311): Wien und Leipzig, Hoffmeister & Comp. V.-Nr. 5. April 1801.

S. 684. 534. Autograph: Lies: Partitur einst. . . . Z. 2. Füge hinzu: Im Them. Verz. lautet das Incipit abweichend, da Mozart die orchestrale Fassung gibt:



Ausgaben: Z. 1. Lies: Klavierfassung. W. A. M. Ser. 24, 27. Z. 3. Lies: . . . 535^a, 448^b (462).

S. 684. 535. Autograph: Z. 1. Füge an: 1937 Kat. 18, Nr. 171; einst . . . **Ausgaben:** Z. 2–3. Lies: . . . Bataille. Klavierfassung (Siehe 534). **Anmerkung:** Z. 4. streiche: aber. Lies: . . . am 9. Oktober. . . . Z. 5. Füge hinzu: Der erste Krieg Joseph's II gegen die Türken war am 9. Februar 1788 erklärt worden. Man rechnete fürs Frühjahr mit einer Belagerung Belgrads, zu der es jedoch damals nicht kam.

S. 686. 536. Autograph: Z. 2. Füge hinzu: Die 4 letzten Takte des Menuetts 6 und die 18 Takte des Trio in Niederschrift für 2 V. und Bass

1937 bei H. Hinterberger, Wien, Kat. 20, Nr. 371. Ein Blatt, Querformat, 12 zeilig, mit 1 beschriebenen Seite. Blattziffer »5.« Am Schluss: »D. C. Segue No. 12.« Danach scheint es, dass die Anordnung der Ausgabe Artaria doch auf Mozart selbst zurückgeht.

S. 687. **537. Autograph:** Z. 6. Nach . . . Satz. schalte ein: Die Trompeten und Pauken hat Mozart der Partitur nachträglich hinzugefügt, vielleicht erst 1790. Die Tempo-Angaben des 2. und 3. Satzes nicht von Mozart. Z. 11. Streiche: Dort . . . betitelt. **Literatur:** Füge hinzu: E. Closson, Sur un manuscrit de Mozart. Acta musicologica VIII (1936), p. 155. — Friedr. Blume. Zum Autograph von Mozart's »Krönungskonzert«. Berichtigung. Ibid. IX (1938), p. 147. Es ist bezeichnend, dass Herr Blume, obwohl erst durch die dritte Auflage des Köchel auf seinen Irrtum aufmerksam gemacht, es auch in einer internationalen Zeitschrift nicht für nötig hält, sie zu zitieren.

S. 688. **537^c (Anh. 62). Ueberschrift:** Z. 3. Statt: 2 Posaunen, lies 2 Hörner. **Anmerkung:** Tilge Z. 1–4 und ersetze sie: Gg. Göhler macht mich mit Recht darauf aufmerksam, dass hier nur ein erster Gedanke für den Mittelsatz des Klavierkonzerts 491 vorliegen kann. Das Fragment müsste als 491^a (Anh. 62) eingereiht werden und ist im März 1786 entstanden. Der Irrtum: 2 Posaunen ist dadurch verursacht, dass infolge von Durchstreichungen — Mozart hatte ursprünglich eine andre Verteilung der Bläser vorgesehen — die »2 Corni« als »2 Posaen« gelesen werden könnten. Aber Posaunen in einem Mozart'schen Klavierkonzert sind ja undenkbar.

S. 689. **538.** Im Them. Verz. das **Incipit** etwas abweichend.

S. 689. **539. Ueberschrift:** Z. 6. Lies: Stadt, statt: stadt.

S. 690. **540. Ausgaben:** Z. 1–2. Lies: 1795, statt: um 1795/96.
Z. 3. Lies: . . . 168. Um 1802.

S. 691. **540^b.** Z. 3. Setze Komma nach: Mombelli.

S. 692. **541.** Z. 2. Nach . . . komponiert. Schalte ein: Datum der Wiener Erstaufführung: 2. Juni 1788.

S. 693. **542. Ausgaben:** Letzte Z. Lies: . . . 6734. Um 1842. **Anmerkung:** Z. 6 setze Komma nach . . . Mozarts. Z. 11. Füge hinzu: Mozart spielt es am 14. April 1789 am Dresdner Hof. Z. 13. Lies: . . . gediehenen mit folgendem Thema.

S. 694. **543. Abschrift:** Füge hinzu: . . . Florenz, Istituto musicale.
D. 61. Stimmen.

S. 694. **544. Ueberschrift.** Z. 3. Lies: . . . 26. (?) Juni . . .

S. 695. **545. Anmerkung:** Z. 3. Füge hinzu: Wahrscheinlich befand sich diese Sonate unter den »neuesten Klavierstücken,« die Mozart am 2. August 1788 der Schwester schickt.

S. 695. **546. Ueberschrift:** Z. 3. Setze Punkt anstatt Komma nach . . . Adagio.

S. 696. **546. Ausgaben:** Z. 5. Lies: Cappella; weiterhin: I. R. statt: J. R. Z. 7. Vor — Leipzig . . . schalte ein: Wien, Hoffmeister & Comp.; Leipzig, Bureau de musique. V.-Nr. I. April 1801. **Anmerkung:** Z. 2. Lies: . . . gesetzt; das Autograph ehemals bei Artaria in Wien; jetzt Berlin, Preuss. Staatsbibliothek. Am Schluss des Mozart'schen Autographes. . . .

S. 697. **547. Ausgaben:** Z. 5-6. Lies: V.-Nr. unbekannt, statt: ohne V.-Nr.

S. 698. **547^a (Anh. 135 und Anh. 138^a).** **Ausgaben:** Z. 4. Lies: . . . (1803). Eine erste Aufl. ohne V.-Nr. **Anmerkung:** Z. 1. Lies: . . . selbst die Umarbeitung der Sätze 1 (vgl. **547**, 2. Satz) und 2 (vgl. **545**, 3. Satz) vorgenommen. . . .

S. 700. **549. Abschrift:** Z. 2. Füge hinzu: Wien, H. Hinterberger. Kat. 20, Nr. 372; einst bei Jul. André. **Anmerkung:** Z. 4. Füge hinzu: Zum Thema vgl. das Adagio aus **375**.

S. 700. **550. Ueberschrift:** Z. 2. Lies: Viole, statt: Viola.

S. 701. **550. Abschrift:** Füge hinzu: Florenz, Ist. mus. D. 60. Stimmen. Ohne die Klarinetten. **Ausgaben:** Z. 8. Schalte ein: Paris, Sieber. »III^{me} Sinfonia.« V.-Nr. 1439.

S. 701. **551. Ueberschrift:** Z. 3. Lies: Viole, statt: Viola.

S. 702. **551. Facsimile:** Z. 2. Schalte ein: der 1. Seite bei Schöne-
mann, Tafel 42. **Abschrift:** Füge hinzu:—Florenz, Ist. mus. D. 61.
Stimmen. **Ausgaben:** Z. 10. Lies: V.-Nr. 162 (um 1802). Z. 11.
Lies: . . . V.-Nr. 2142 (um 1820). **Anmerkung:** Z. 4/5. Lies: . . . 1830-
1847 . . . eingelegtes Blatt. . . .

S. 703. **552. Autograph:** Füge hinzu: Im Them. Verz. fehlt die
Vortragsbezeichnung. **Ausgaben:** Z. 1. Lies: Wochenblatt, statt:
Taschenbuch.

S. 703. **553. Autograph:** Z. 4. Füge hinzu: Im Them. Verz. die
Tempo-Angabe: Allegro. **Ausgaben:** Z. 2. Lies: . . . 1475-76. Um
1810. Z. 3. Lies: . . . 400. Um 1804.

S. 705. **556. Ausgaben:** Z. 4. Lies: 1804, statt: 1805. Ebenso in
557, 558, 559, 560, 562. Anmerkung: Z. 1. Lies: Mozart's Text (etwas
ungenau auch in W.A.M.) lautet: . . .

S. 706. **558. Anmerkung:** Z. 1. Lies: Mozart's Text (etwas un-
genau auch in W. A. M.) lautet: . . .

S. 706. **559. Ueberschrift:** Lies: Mars, statt: mars; ebenso im Text
unter dem Incipit. **Autograph:** Z. 2. Lies: **560^a**, statt: **560^b**.

S. 707. **560^a. Autograph:** Statt: ? Lies. Bath, Stefan Zweig;
ehemals im Besitz des Dr. F. S. Gassner in Giessen. Vgl. **559**.

S. 707. **560^b. Ueberschrift:** Z. 2. Lies: . . . Fauler denn schon. . .
Autograph: Lies: ? statt: Salzburg . . . Giessen . . .

S. 708. **560^b. Ausgaben:** Z. 4. Lies: Text. **Anmerkung:** Z. 4 v.u.
schalte ein nach . . . Augarten?: (s. auch **Anh. 198^a**, Anmerkung, S. 858).

S. 710. **562^b. Anmerkung:** Z. 1. Lies: . . . dieser Kanon-Studie,
wenn sie wirklich von Mozart stammt, ist. . . . R. Bernhardt (Z.f.
Mw. XVII, 537) bringt sie in Zusammenhang mit Mozart's Händel-
Studien.

S. 710. **562^d. Autograph:** Statt ? lies: New York, Public Library.
Anmerkung: Z. 2. Lies: doll statt voll.—Am Schluss: Diese ganze
Nummer ist zu tilgen. Es handelt sich um keinen Kanon, sondern um
die letzten 19 Takte eines Duettes für zwei Soprane und einen in dicken
Accorden begleitenden Instrumental-Bass, von Kopistenhand, auf der
Rückseite des Blattes zu 315^s (315^a). Der Text beginnt: » . . . Herzen,
er lernt (!) uns weiser seyn und scherzen, darum so trinkt. . . .« Mit
Mozart hat diese Seite nicht das Geringste zu tun. Es scheint, als ob

nicht Mozart die Rückseite dieses Blattes zu seinem Menuett-Abschluss benutzt hätte, sondern umgekehrt: der Salzburger oder Wiener Kopist eines Singspieles das Mozart'sche Autograph (!).

S. 711. 562^e (Anh. 66). **Autograph:** Seit 1939. Cambridge, Fitzwilliam Museum.

S. 713. 563. **Anmerkung:** Z. 1. Lies: Maurerbruder, statt: Logenbruder. (Denn Puchberg gehörte einer andern Loge an als Mozart). Z. 3. Lies: Pologne, statt: Boulogne.

S. 714. 564. **Ausgaben:** Z. 6. Lies: . . . V.-Nr. 28. 1786 (!!).

S. 714. 565. **Incipit.** Lies: T. 1:



und T. 3: Bogen über den beiden ersten Sechszehnteln. **Anmerkung:** Z. 1. Lies: Stimme (2. Violine), statt: Skizze.

S. 714/715. 565. In Zeile 2-4 des **Incipits** fehlt in der Vorzeichnung das zweite #.

S. 715. 566. **Ueberschrift:** Z. 5. Lies: Fo. 19^b, statt: S. 44. **Anmerkung:** Z. 7 v.u. Lies: . . . in der Wohnung des Grafen Johann Eszterhazy, statt: im Palais Eszterhazy. . . . **Literatur:** Z. 3. Füge hinzu: — Derselbe, Van Swieten und seine Judas Maccabäus - Bearbeitung. Z.f. Mw. XVII (1935) 513.

S. 718. 568. **Ausgaben:** Z. 3. Lies: vollstimmiger (sic!), statt: vollständiger. Füge hinzu: Das Antiquariat Brecher, Brünn Kat. 34, No. 302 (April 1938), 12 Men. und 12 Trios für Pft., aufgeführt im kleinen Redoutensaal. Wien. Cappi, nennt: V.-Nr. 1327 (um 1808/09). Ob 568?

S. 718. 569. **Incipit.** In T. 1 und 2. lautet im Them. Verz. im Incipit der Vorschlag: ♩, und ist mit der Hauptnote durch einen Bogen verbunden.

S. 719. 570. **Autograph:** Z. 1. Lies: des ersten Satzes, statt: der ersten Seite. **Ausgaben:** Z. 6. Lies: . . . V.-Nr. 328 (1803). Als op. 9 bezeichnet. **Anmerkung:** Z. 1. Lies: wahrscheinlich, statt: offenbar.

S. 720. 571. **Ueberschrift.** Z. 3. Lies: Musick, statt: Musik. **Abschriften:** Z. 3. Lies: . . . Ist. mus. 510; mit der Bemerkung: «del Ridotto nell' Anno 1789.» Ein neuer Beweis für die Bedeutung der Abschriften des Ist. musicale.

S. 721. 571. **Anmerkung:** Z. 1. Lies: . . . die Hörner nicht, die ja auch in der autographen Bläser-Partitur fehlen. Es wäre festzustellen, ob sie echt oder nur aus späteren Stimmen-Abschriften in die G.-A. geraten sind.

S. 722. 572. **Ueberschrift:** Z. 1. Lies: . . . «Der Messias» (1742). Dichtung von Charles Jennens. Z. 3. Lies: Fo. 21, statt: S. 46.

S. 722. 572. **Anmerkung:** Füge an: Die Voranzeige der Breitkopf'schen Erst-Ausgabe verdient vielleicht den ungekürzten Abdruck:

Händel's Messias

für unsre Zeiten brauchbarer eingerichtet von

W. A. Mozart.

Nicht oft wird es einem Verleger so wohl, dass er einem Publikum ein Werk mit so gewisser Ueberzeugung, dass es zum Besten der Kunst Vieles wirken werde, anbieten kann, als es uns bey der Ankündigung des genannten Werks wird, das wir so eben in vollständiger Partitur drucken.

Dass Händel in der von ihm selbst geschaffenen Gattung der grösste Tonkünstler der vorigen Periode war, und dass der *Messias* das erhabenste und grösste aller seiner Werke ist, ist zu bekannt, als dass wir nöthig hätten, es zu erweisen. Dass aber sein Werk der angenehmen Reize der neuern Musik, z.B. des freyern Gebrauchs der Blasinstrumente, ermangelt; dass es, weil die Singstimmen, besonders in den Solosätzen, nur obligat und ohne Unterstützung der Instrumente geschrieben sind, für unsere Zeiten, wo die Sänger nun einmal an jene gewöhnt sind, schwer ist, gut auszuführen; dass es, aus allzusparsamen Gebrauch der Instrumente überhaupt, einer sehr starken Besetzung bedarf, um kolossalisch zu wirken, und daher für diejenigen Kirchen und Konzerte, welchen nur eine mässigstarke Besetzung möglich, weniger brauchbar ist; dass endlich manche Arien, dem Geist der Zeit Händel's gemäss, zu lang und zu einförmig (meistens nur für Eine Violin, Singstimme und Bass) bearbeitet sind, wodurch sie denn doch hinter den unsrigen zu weit zurückbleiben und auch dem Effekt des Ganzen schaden: das ist ebenfalls zuzugestehen.

Der grosse Mozart, der Händel bekanntlich so überaus hochhielt, seine Chöre den ähnlichen *aller* Meister vorzog und nie anders als mit Ehrfurcht von Händel sprach — fühlte das sehr gut; und da er von dem Hrn. Baron van Swieten, diesem Kenner und rühmlichen Beförderer alles des Vorzüglichsten, was die Künste, und namentlich die Tonkunst, hervorgebracht haben, aufgefordert wurde, übernahm Er, der wahrhaftig ganz der Mann dazu war, diese Bearbeitung des *Messias*.

Er ist dabey mit der grössten Sorgsamkeit verfahren, hat alle oben angeführte Hindernisse der weitem Verbreitung dieses Werks weggeräumt; aber auch mit äusserster Delikatesse nichts berührt, was über den Stempel der Zeit seiner Entstehung erhaben, für alle Zeiten gross, schön, und geniessbar war. Die Chöre sind ganz gelassen, wie sie Händel geschrieben hat, und nur behutsam hin und wieder durch Blasinstrumente verstärkt, und zugleich damit ihre Ausführung erleichtert. Dasselbe hat auch Mozart an denjenigen Arien gethan — und dies allein — welche Händel selbst ganz ausgearbeitet hatte, wie z.B. die Arie: Warum toben die Heiden u.s.w. Diejenigen Arien, wo Händel mehr der Gewohnheit seiner Zeit folgte, haben von Mozart ein neues, und unübertreffliches Akkompagnement erhalten, ganz im Geiste Händels, und doch mit Benutzung der weiter fortgeschrittenen Kultur der Instrumente und des Geschmacks; und wo sie zu lang waren und wirklich unbedeutend wurden, wie z.B. der zweyte Theil der Arie: die Posaune erschallt u.s.w., deren zweyter Theil nur für Singstimme und Bass geschrieben war: da hat er sie verkürzt. Und so ist durch die Vereinigung dieser beyden grossen Künstler zu Einem Zweck, ein Werk entstanden, das durchaus einzig in seiner Art, und nun auch für alle mässigstarke Kirchen — und Konzertorchester brauchbar, so wie für jedes Publikum höchst geniessbar ist.

Da das Oratorium überdies bekanntlich das Leben des *Messias*, seinen verschiednen Perioden nach, darstellt, z.B. Vorbereitung zur Erscheinung,

Geburt, Leiden, Auferstehung des Messias: so kann es in gegenwärtiger Gestalt leicht in einzelne Kantaten für die Feste jener Ereignisse getheilt und als gewöhnliche Kirchenmusik aufgeführt werden.

Der Hr. Baron van Swieten, der allein die Partitur davon besass, hat, nach seiner Theilnahme an der musikal. Bildung unsrer Zeit und nach der Neigung, das Vortrefflichste der Tonkunst auch gemeinnützig zu machen—uns dieses Werk übergeben, und wir sind so eben mit dem Drucke desselben beschäftigt. Man weiss, wie kostbar bisher die Abschriften des Messias waren; um desto erfreulicher ist es uns, dass wir, im Vertrauen auf sattsame Unterstützung des Publikums, das Exemplar der vollständigen Partitur in 3 Heften (ohngeachtet sie durch Mozarts Bearbeitung weit stärker, als bey Händel selbst geworden) um 5 Thaler Sächs. auf Pränumeration ankündigen können. Diesen Preis kann man entweder auf einmal oder auch zur Hälfte bey Unterzeichnung, und zur andern Hälfte bey Empfang des ersten Heftes erlegen, welcher zu Ende des Januars erscheinen wird. Diejenigen, welche 5 Exemplare nehmen, erhalten das 5te frey. Die Pränumeration bleibt bis zu Ausgang des Monats März 1803 offen, wo dann die Auslieferung der beyden übrigen Hefte statt hat, und der Ladenpreis des Ganzen auf 8 Thaler gesetzt wird. Druck und Papier sind ganz den andern von uns herausgegebenen Partituren, z.B. der Haydn'schen Messen, gleich.

Leipzig, im November, 1802.

BREITKOPF & HAERTEL.

Der Verfasser dieses Prospectes war vermutlich Friedrich Rochlitz.

S. 723. 573. **Incipit:** Im Them. Verz. ist die Bogenführung abweichend:



Autograph: Füge hinzu: Im Them. Verz. spricht Mozart nur von »6 variationen auf das Klavier allein.« Vermuthlich hat er später (für Artaria's Erstaussage?) drei weitere hinzugefügt. **Ausgaben:** Z. 3. Lies: . . . 120 (1794). Z. 9. Lies: . . . 3334. Um 1815.

S. 723. 574. **Ueberschrift:** Z. 3. Lies: kurfürst: . . . Hof Organisten. . . **Incipit:** Ergänze Staccato auf dem 1. Achtel, sowie die Pausen vor dem Einsatz der zweiten Stimme im oberen System. **Autograph:** Z. 3, nach . . . gelangte. schalte ein: 2 Seiten, auf jeder 3 Systeme, Querformat. **Ueberschrift:** »Giqua.« Am Schluss: »Zum Zeichen wahrer ächter Freundschaft, und br: Liebe, Wolfgang Amadè Mozart mp. Kapellmeister Seiner K. K. Majestät Leipzig den 16. Mai 1789.« **Facsimile:** Füge hinzu:—Kaiser Friedrich Museum der Stadt Magdeburg. »Ein Albumblatt von Mozart.«

S. 724. 575. **Ueberschrift:** Z. 3. Lies: . . . Majestät den König in Preussen. **Incipit:** Im Them. Verz. lautet es abweichend:



S. 725. **575. Ausgaben:** Z. 7. Lies: . . . 135. Um 1790. Nach Z. 8. Füge ein: London, W^m Forster (vor 1808). Mit **589** u. **590**. — Letzte Z. Lies: . . . 403 (1792).

S. 726. **576. Autograph:** Z. 1. Schalte ein: Unbekannt. Eine. . . .
Anmerkung: Z. 2. Lies: . . . von 12./14. Juli. . . .

S. 727. **577. Abschrift:** Z. 7. Füge hinzu. Abschrift der Partitur: Florenz, Ist. mus., in einer Partitur des ganzen Werkes, die die Wiener Fassung von 1789 wiedergibt und auch **579** (s.d.) enthält. **Ausgaben:** Letzte Z. Lies: . . . 1538 (1802). **Anmerkung:** Z. 6. Lies: Ferraresi. Letzte Z. Lies: Cavalieri.

S. 727. **578. Ueberschrift:** Z. 4. Lies: . . . Aria in die Oper: I Due. . . .

S. 728. **579. Ausgaben:** Lies: Partitur: W.A.M., Serie 5, 17, Anh. II. **Anmerkung:** Z. 2. Lies: . . . keineswegs, wie die Gesamtausgabe, nach Köchel. . . . Z. 3. Lies: . . . von Berlin. . . . Z. 11. Nach: . . . erwartet. Lies: In Florenz, Ist. mus. findet sich jedoch eine Partitur der »Nozze« aus dem Magazin des Händlers Lausch, die die Wiener Wiederholung des Werkes von 1789 genau reproduziert (s. oben zu **577**). Hier steht die Arie tatsächlich im II. Akt als Nr. 13 an Stelle von Susanna's Aria 12. Nach »Se il Conte viene« heisst es: »Segue Aria di Sandrino« (!). Besetzung: Corni, nicht Corni inglesi. Die Abschrift enthält eine zweite Strophe, die die Taktzahl der Arie auf 158 erhöht. Diese zweite Strophe lautet:

Di pianti di pene ognor non si pasce,
Talvolta poi nasce il ben dal dolor:
E quando si crede più grave il periglio,
Brillare si vede la calma maggior.

Diese zweite Strophe macht Mozart's Bezeichnung »Arietta« erst verständlich. Vgl. A. Einstein, Neues zu Mozart's »Nozze di Figaro,« in »Die Musicke« I, 2 (Antwerpen, Nov. 1937).

S. 729. **580. Ueberschrift:** Z. 4. Lies: Barbier, statt: Barbier. **Anmerkung:** Z. 2. Nach . . . komponiert. schalte ein: Das Theater auf der Wieden, an dem Josepha Hofer engagiert war, hat den »Barbier von Sevilla« jedoch erst 1796 in der Uebersetzung von Fr. W. Grossmann aufgeführt. Vermutlich ist die geplante Aufführung von 1789 gar nicht zustande gekommen, was den unfertigen Zustand des Autographs erklären würde.

S. 731. **581. Autograph:** Z. 3. Füge hinzu: Im Incipit des Them. Verz. lautet die Taktvorzeichnung des ersten Satzes C, nicht Φ . **Ausgaben:** Z. 6. Lies: . . . 1536 (Mollo V.-Nr. 1583). Z. 7. Nach: . . . 9. schalte ein:—Florenz und Bologna, Cipriani e Co. »2^{me} Année, 11^{me} Livraison, 1^{er} et 2^d Cahier, 4^{me} Classe du Journal de Musique Moderne.« Ohne St.-Nr. Z. 11. Nach der Klammer schalte ein: Gelinek's Arrangement, ohne Nennung des Bearbeiters, auch: Mainz, Schott, V.-Nr. 523. Bearbeitung für Streichquintett (2 V., 2 Ve, Vc.). Paris, Sieber. No. 9. V.-Nr. 1679. **Anmerkung:** Z. 2. Lies: im Burtgtheater aufführen, statt: aufführten. Z. 3. Zeitler = J. Zistler. Vgl. Brief Mozart's an Puchberg, ed. Schiedermair II, 309.

S. 732. **581^a (Anh. 88). Autograph:** Lies: Nr. 51, statt: 21.

(To be continued)

In Memoriam:
Frank Bridge and Sir Hamilton Harty

BY

EDWIN EVANS

As in 1934 we have lost in rapid succession three eminent members of the musical community, but whereas we thought of Elgar, Delius and Holst solely as composers, our memories of Sir Hamilton Harty and Sir Walford Davies are primarily of a great conductor and a propagandist of exceptional persuasive gifts. They were also composers, Sir Walford a prolific one at that, but the services they rendered to music in other capacities were, by their very nature, more conspicuously in the public eye, whereas Frank Bridge, who pre-deceased them, was a composer first and foremost, whose public appearances were not frequent. He was born at Brighton, 26th February, 1879. At the age of 12 he was learning the violin locally, and on entering the Royal College of Music he continued to study that instrument. On leaving the College he was for a short time second violin in one quartet, and then played the viola for nine years in another, thus affording yet another confirmation of an established tradition that in a well constituted string quartet the viola is played by a composer. His vocation had declared itself much earlier, and four years' study under Stanford had laid the foundation of the consummate technical skill for which Bridge soon became noted in musical circles. In maturity he was regarded as one of the best all-round musicians in the country. The attraction which chamber music had for him was made manifest from the outset. Doubtless like other composers he discarded some immature works, but among those that were allowed to survive chamber music antedates orchestral composition by some three years in the course of which Bridge's reputation was already in the making. In some measure this was due to the opening created by the activities of the late W. W. Cobbett, an enthusiastic and munificent patron of chamber music whose competitions and occasional commissions led to a great expansion of the English repertoire. Bridge had produced only his *Novelettes* for string quartet (1904) when Cobbett announced his first competition, which was for a string quartet in the three-in-one form termed "phantasy". In this the first prize was awarded to Hurlstone, a promising young composer who unfortunately died a few weeks later, the second to Frank Bridge (1905). Other Phantasies by him for which Cobbett provided the incentive were those for Piano Trio (1908) and Piano Quartet (1910). Meanwhile he had completed the original version (1905) of his Piano Quintet, which was afterwards revised. The *Idylls* followed (1906), one of which was to become the theme of a set of *Variations for String Orchestra* by Bridge's brilliant pupil, Benjamin Britten. That same year his First String Quartet, in E minor (1906) obtained a *mention d'honneur* in an international competition at Bologna. This period may be said to culminate in the String Sextet (1912) which is contemporary with the revised version of the Piano Quintet; the

Second String Quartet, in G minor (1915), the successful work in a Cobbett competition not associated with the phantasy-form; and a Cello Sonata (1917). A few other works of minor importance, some of them elaborations of folk songs, complete the contribution to chamber music of this fertile spell of thirteen years. If Bridge were to be judged by these works alone, they would suffice to give him high rank among English composers of the period.

The earliest of his orchestral works to be introduced to the public was the symphonic poem *Isabella*, after Keats' poem *Isabella or The Pot of Basil*, which in turn relates a tragic story to be read among those of Boccaccio. It was first performed at a Promenade Concert, 3rd October, 1907. (In Sir Henry Wood's *My Life of Music* there appears to be some confusion between this work and the song *Isobel*.) Next in order of composition came a *Dance Rhapsody*, completed in 1908, but not heard in London until 1914, when it was performed at a Promenade Concert on 15th October. What was to prove Bridge's most popular orchestral work, *The Sea*, a "programme" Suite in four movements, was completed in 1911, and first performed 24th September, 1912, at a Promenade Concert. It was published under the auspices of the Carnegie Trust. The *Dance Poem* which followed was sketched early in 1913 and completed by the end of July. The first performance took place at a concert of the Royal Philharmonic Society, 16th March, 1914, after which it was not heard again until it was broadcast in July, 1933, and repeated at a Promenade Concert the following October. That such a work should have been shelved for nineteen years is strange, even when allowance is made for the special disadvantages under which English music suffered for the greater part of that time. It is an attractive waltz-poem in six connected sections inscribed "The Dancer", "Allurement", "Abandon", "Tenderness", "Problem", "Disillusion". In view of its obvious choreographic possibilities as a short ballet, or dance *scena*, I brought it to the notice of Nijinsky early in 1914 on the eve of his season at the Palace Theatre which, unfortunately, was fated to have no sequel. While this was happening, Bridge was sketching his next orchestral work, the tone-poem *Summer*, which was, however, laid aside until the following year. The first performance was given by the Royal Philharmonic Society in 1916. Meanwhile, on 14th June, 1915, Bridge had composed another of his more popular works, the brief *Lament* for stringed orchestra in memory of "Catherine, aged 9", who perished with all her family in the *Lusitania* disaster. It was first performed at a Promenade Concert, 15th September, 1915. The same year saw the birth of *Two Poems* inspired by passages from Richard Jefferies. The first runs: "Those thoughts and feelings which are not sharply defined, but have a haze of distance and beauty about them are always dearest"; and the second: "How beautiful a delight to make the world joyous! The song should never be silent, the dance never still, the laugh should sound like water which runs for ever".

At this point occurs a distinct break in the succession of Bridge's major works. During the period reviewed he had written many songs and piano pieces among which those of earlier date still owe a qualified allegiance to the types of such music which were then current. The modern English art-song had still to make its way in the world, and the piano music of those days was not generally of a high standard. But Bridge did not long remain satisfied,

and among later songs are many which have taken high rank in the present repertoire. As, however, publication came with a rush, songs of different dates appeared simultaneously and earned the composer the entirely undeserved reproach of having sometimes made "concessions" to an unenlightened public. By the time the above-mentioned break occurred there had long ceased to be any occasion for such confusion. The pause had a different significance. In the last works preceding it, there is apparent a restless search for more subtle means of expression. Though probably not himself conscious of it, like other composers arrived at this stage he had begun to feel the need of a richer vocabulary. The output of those fertile years had revealed an exceptionally fine craftsman and a sensitive tone-poet of conservative temperament. On one quality of this music all those who have performed it are agreed. No composer has been more scrupulous in his regard for the limitations of his medium or the proclivities of the instruments taking part in it. The intimacy of the chamber music is never impaired by attempts to ape the orchestra or usurp its functions, and each individual part, though it may on occasion be difficult, is always practicable without acrobatics or subterfuge. Sir Henry Wood has testified to the excellence of Bridge's writing for the voice. Contemporary composers are not always so considerate. He had no lack of originality, and even in these technical matters there was a marked personal trend, but up to this date—say about 1920—there was little in his music that suggested the "modern" composer, and still less the pioneer. Yet he was never of those who of set principle are hostile to innovation. His mind was progressive, and he was sympathetic to much that other conservative musicians rejected, uncritically and generally without examination. It was to be foreseen that in turn he would seek new paths. In the later works of the period hitherto reviewed are to be found many signs of harmonic exploration. The field that he found most inviting was that which has been paradoxically called chromatic diatonism, and of which overlapping appoggiaturas are the characteristic growth. This, of course, is now almost ancient history. Yet Bridge contrived to extract from it something that, if not *le dernier cri*, was certainly personal, and at the same time to avoid the terrible pitfall of "yearning". It was a dangerous path. Scriabin had travelled it to a point where he had to erect a special chord to serve as a point of repose, a "home from home" for chromaticism which had strayed too far from its diatonic moorings. Similar causes had led Schönberg pontifically to invest all the twelve notes of the chromatic scale with diatonic office. Bridge did nothing of this kind. He simply carried on. The result, which at first occasionally suggested Scriabin, but without that composer's eroticism, caused some to describe Bridge's writing at this time as "tortuous", or his harmony as "sour", and where these devices formed the whole texture there was for a time a substratum of truth in the charge. It represented, however, a passing phase, the immediate product of which was the Piano Sonata composed in 1921-24. In fact, all its most characteristic output was for the piano. A striking example is the piano piece "Retrospect" from *In Autumn* (1924). Within a few years the experience gained in this field had been digested, its devices, from being perhaps unduly prominent, had taken their place among others in the composer's armoury, and his style became re-clared whilst remaining enriched.

The successive stages of this evolution can be most easily discerned in a comparison of the four string quartets. Using the conventional terminology, the First and Second (1906 and 1915) may be said to represent the beginning and end of Bridge's "first" period. The Third (1926) marks the emergence from his "second", or transition period. In listening to it one's mind is still occasionally carried back to Scriabin, but at the time I wrote of it that "Bridge has worked out a personal equation between harmonic hyperbole and plain speaking". This work, which is further remarkable for the elusive poetic charm of its slow movement, was first performed at Vienna, 17th September, 1927, by the Kolisch Quartet. The Fourth String Quartet (1937) is definitely a "third period" work—one which sums up the past and presages a future that was, alas, to be cut short. Both these later string quartets, and two other important chamber works composed between them, the Piano Trio No. 2 (1929) and the Violin Sonata (1932) are dedicated to Mrs. Elisabeth Sprague Coolidge, who has played in the United States, on a more munificent scale, a rôle corresponding to that of the late W. W. Cobbett in this country. They betoken a friendship which originated in admiration for the composer's earlier chamber works and grew closer with the passage of time. The Trio has the harmonic fluidity which had by then become characteristic. The Violin Sonata, which was completed in November, 1932, was not performed in public until 18th January, 1934, when it was played by Antonio Brosa and Harold Samuel at a Philharmonic Chamber Concert. In this work Bridge reverts to the three-in-one form of the early Phantasies, but interprets it in the light of modern usage, interpolating a slow movement and scherzo between initial and terminal developments of the principal thematic material. Other chamber works of this period are a *Rhapsody* for two violins and viola (1928) and *Four Divertimenti* for flute, oboe, clarinet and bassoon (1938).

The first orchestral composition of the same period was the *Impression* for small orchestra, "There is a willow grows aslant a brook" (1927) which was recently played at a concert of the Royal Philharmonic Society as a tribute to the composer's memory. Here the death of Ophelia serves less as "programme" than as key to a mood of delicate elegiac wistfulness, a mature pendant to that which inspired the earlier *Lament*. Meanwhile a performance of *The Sea* at the Norwich Triennial Festival of 1924 had proved so successful that a composition was invited for that of 1927. This eventuated as the orchestral rhapsody *Enter Spring*, which was completed in May of that year. On the summit of the seaward Downs, where Bridge lived, spring enters boisterously amid March winds, and in this characteristic work the composer has preferred this aspect to the gentler approach of most "spring" music. *Oration*, a concerto elegiac for cello and orchestra, was completed in 1930, and *Phantasm*, a rhapsody for piano and orchestra, the following year. The latter was given its first performance 10th January, 1932, with Kathleen Long as the soloist. It is of the nature of a symphonic poem with conflicting thematic elements. Then followed what was to be the composer's last completed work, the Overture *Rebus*. The score is dated 2nd August, 1940, and it was intended that the first performance should be given during the then ensuing season of Promenade Concerts, but these were interrupted by "enemy action" before the proposed date was reached. Eventually the first performance was given "in memoriam" at a Sunday

Concert 23rd February, 1941, six weeks after the composer's death. It was conducted by Sir Henry Wood, who, 34 years earlier, had introduced the first of Bridge's orchestral works. Originally the Overture was to be entitled *Rumour*. The intention was to present an idea as becoming gradually transformed until, like rumour, it ceased to bear any resemblance to its original form. It was chiefly owing to the war, in which rumour acquired sinister connotations, that the title was changed to the less illuminating one of *Rebus*. At the time of his death, Bridge was engaged in putting the finishing touches to a Symphony for stringed orchestra. A gap of five years (1932-37) between the Violin Sonata and Fourth Quartet causes this period to appear much less prolific than the "first," and the conditions governing the English concert world, which set stringent limits to performances of contemporary music, are the principal reason why its products, with the possible exception of the rhapsody, *Enter Spring*, are comparatively little known, but their importance is beyond question.

Bridge was also a very capable conductor, with considerable concert experience and some in opera. His alert musicianship and personal reliability caused his services to be frequently requisitioned in emergencies and he has often taken over, integrally, at the shortest notice, the programme of a conductor prevented from keeping an engagement. One might think that the success with which he performed such "ambulance" work would sooner or later have earned him, if not a permanent appointment, of which there are few available, at least a place on the rota of conductors sharing the run of open concerts. But a characteristic of the age we live in is a wide-spread distrust of versatility in every walk of life. Conducting is quite rightly regarded as a task for specialists. With Frank Bridge it was merely incidental to the general proficiency which made him one of the best all-round musicians in the country. He did not become a great conductor because it was not his main purpose in life; but Bridge's writing, like that of most composers of originality, had certain personal characteristics which made it easily distinguishable from any other.

* * * *

Herbert Hamilton Harty was born at Hillsborough, County Down, 4th December, 1880. (There appears to be some doubt concerning the year. Some works of reference, including *Grove*, give 1879, others 1880. The March issue of *The Musical Times* gives impartially 1879 on p. 95, and 1880 on p. 120.) His father taught him the piano and the viola, and at the age of twelve he held an organistship at Magheracoll in Antrim, which was followed by others at Belfast and Dublin. As a boy he received guidance and encouragement from Michele Esposito—though it is said that at their first meeting he failed in a sight-reading test. Whether this was due to immaturity or nerves, the failure was soon retrieved, for when he left Ireland for London in 1900 he had already acquired a local reputation as an accompanist. It was in that capacity that he first became known to us, at numerous song-recitals and at Queen's Hall, but when his orchestral works began to make their appearance and he was invited to conduct them, the aptitude he displayed for this task soon led to engagements with the London Symphony and New Symphony Orchestras and before the last war he had gained considerable experience. On the strength of this he was appointed in 1920 permanent

conductor to the Hallé Society, a post he held until 1933. It was then that he gave proof of exceptional ability in the more subtle of the tasks that befall a conductor, that of making—or in this instance remaking—an orchestra, the most complex and sensitive of musical instruments. After the war period the Hallé Orchestra, in common with others, was found to have failed to maintain the high standard on which its reputation was founded. To refashion and rehabilitate it was a task requiring high qualities, not only of musicianship, but of tact and discernment. Harty's possession of these, his unfailing courtesy and his smiling wit enabled him to weld his orchestra into a close-knit entity. He liked to be on friendly terms with its members individually and would address many of them by their Christian names. With some conductors this might have led to a slackening of discipline, but with Harty it had the opposite effect of quickening the orchestra's eagerness to give him the response he desired. As Bernard Shore has written, he made his rehearsals "interesting and happy affairs", with the result that his concerts were "exciting and full of verve". Could the old tag of *suaviter in modo, fortiter in re* be better illustrated? Incidentally, he is the only conductor of whom I have heard it said that some of his most delicate nuances were indicated with his eyes. During this time, in 1924, he brought the Hallé Orchestra to London, where as in Manchester, the standard of orchestral performance had been lowered during and after the war. A few years later the successive visits of some famous foreign orchestras had made us painfully conscious of this, but in the end it was again Harty who contributed most to the rehabilitation of the London Symphony, the last of our orchestras to throw off the complacency of the bad days. He then visited Australia, where he performed yet another task of orchestral instrument-making, the result of which is the permanent orchestra of the Australian Broadcasting Commission. Other musical journeys took him to America, and more recently to Spain. At home or abroad orchestras gave him their most willing collaboration because, as Shore says, he was "a conductor the orchestra likes to serve".

For repertoire his general predilection was for the classic-romantic, and this led to his well-known enthusiasm for Berlioz, who shares with Liszt the function of Aunt Sally to our "right wing" musicians and critics. But he was otherwise no champion of contested causes. He made no secret of his aversion from the kind of music in respect of which the word "contemporary" has come to be placed in inverted commas. Of living composers Sibelius was almost alone in winning his whole-hearted admiration, and even in helping to popularise that composer's music Harty was too late to earn the credit accruing to pioneers. It must not be forgotten, however, that he conducted the first performance of William Walton's Symphony and was the original pianist in Constant Lambert's *Rio Grande*. Generally speaking his taste extended to all that claimed the description tone-poetry, to all that was romantic, picturesque, or both. To that extent it was catholic, but music whose appeal was not primarily to the emotions had little charm for him.

As a composer he was, as might be expected from the foregoing, a tone-poet to whom the emotional content meant more than the architecture of the musical edifice. After a few early attempts, chamber music ceased to attract him. The charm of his personality is perhaps best reflected in his numerous songs, though it can often be discerned in the lyrical portions of his

larger works. In these he rarely forgot his Irish origin and the few of them which lack an Irish title or "programme" reveal it in some of their thematic material, in which he was as much a "nationalist" as any member of the Russian "Kutchka". Three of his earliest works were awarded prizes at the Dublin Feis Ceoil: a Piano Trio, 1901; a String Quartet in A, op. 5, 1902; and the first version of his *Irish Symphony*, 1903. (I have been unable to verify the last of these three dates, but it is supported by circumstantial evidence. It is perhaps not irrelevant to mention that Esposito had been awarded a Feis Ceoil prize for an Irish Symphony the preceding year, 1902.) The first performance in England of Harty's *Irish Symphony* took place at a Promenade Concert, 14th October, 1905. Meanwhile his Piano Quintet in F, op. 12, had won for him in 1904 the Lewis Hill prize of fifty guineas. So far as I have been able to discover, the three chamber works mentioned have remained in MS., but the symphony has been issued in a revised version. Some later, but still early works, published in Dublin, unfortunately bear no date, among them the Piano Concerto in B minor* and a Suite for small orchestra entitled *Fantasy Scenes from an Eastern Romance* ("The Laughing Juggler", "A Dancer's Reverie", "Lonely in Moonlight", and "In the Slave Market"), Harty's one excursion into exotic climes.

In 1904 he married Agnes Nicholls, then a singer of the highest rank, for whom he composed the *Ode to a Nightingale* for soprano and orchestra, one of his most distinctive works, which she sang in 1907, first at the Cardiff Festival and then at a Promenade Concert on 26th October. Less than a fortnight earlier, Harty's *Comedy Overture*, the first of his larger works to attain general popularity, had been produced at a Promenade Concert on 14th October. By this time Harty's reputation as a composer was made. Early in 1909 he completed his Violin Concerto in D minor, op. 17, which was performed for the first time at a concert of the New Symphony Orchestra on 24th March, and repeated at a Promenade Concert on 31st August, Szigeti being the soloist on both occasions. This was the work performed at the concert of the Royal Philharmonic Society, 22nd November, 1934, at which in the interval Harty was presented with the Society's gold medal. It continues to hold its place in the repertoire, but a more popular work was to follow. This was the symphonic poem *With the Wild Geese*, first heard at the Cardiff Festival of 1910, and soon the most frequently performed of the composer's works. It is based on poems by the Hon. Emily Lawless bearing the same title, which is thus explained in a preface: "At the Battle of Fontenoy in 1745, the Irish regiments distinguished themselves greatly, though a third of their number perished. After the battle, the Irish say, the dead arose from the field and sailed home all through the night to their beloved country. Some flew in the shape of wild geese". It was the kind of picturesque and episodic narrative that Harty found most congenial. The following year *Three Pieces* for oboe and orchestra were played at a Promenade Concert, 7th September, 1911. The next of his major works was *The Mystic Trumpeter* (Walt Whitman), for baritone, chorus and orchestra, first performed at the Leeds Festival of 1913 where it met with conspicuous success. This marks the end of the more active part of his career as a composer, but, if a handful of works keep his memory alive, it certainly deserves to be one of them.

* In recent years Harty rewrote his early Piano Concerto, and after several postponements the new version was broadcast. It has, however, remained in MS.

Eleven years later, in the summer months of 1924, he rewrote his youthful *Irish Symphony*, retaining little beyond thematic material. He did not intend it to be "programme" music, but simply a symphony in the Irish idiom. The elaborate prefaces which he has affixed to the four movements are, however, so vivid that it is difficult to regard these memories of his boyhood as other than an avowed "programme", and an attractive one at that. The respective headings are: "On the Shores of Lough Neagh", "The Fair Day", "In the Antrim Hills", and "The Twelfth of July". We are told how "old Patsy the Fiddler would play his tunes and tell us stories of a time when Ireland was a land of magic and romance", among them that of "the great city with its cathedrals and palaces which lies buried for ever beneath the melancholy waters" of Lough Neagh. At the Fair we hear played by rustic bands, "An Spailpin Fanach" ("The Wandering Labourer"), which we know as "The Girl I left behind me". In the hills we hear a Caoine, or lament for the dead, and then we return to a provocative commemoration of the Battle of the Boyne. In 1935 Harty wrote a short evocative tone-poem *In Ireland* for solo flute, harp and orchestra. He was then overtaken by the illness which was eventually to prove fatal, but during a spell of comparative recovery he wrote his last original large-scale work, the orchestral poem *The Children of Lir*, suggested by a sculptured relief in a school-house on the cliffs of Antrim overlooking the Sea of Moyle. The legend it illustrated, of the fate of the four children of King Lir, is known as one of the "Three Tragic Stories of Erin". It is a variant of the almost universal stepmother-theme, in which the children are changed into swans, and retain that shape until released by the sound of the bell of a little church on the cliffs. Having recovered human form they are taken to the church, but die immediately on being baptised. It was a story after the composer's heart, and the symphonic poem surpasses even *With the Wild Geese* in its evocative power. Undoubtedly Harty was a tone-poet.

This brief survey would not be complete without mention of his effective orchestral arrangements, especially of Handel, which are in constant demand. They comprise *The Royal Water Music*; *The Music for the Royal Fireworks*; the D major Organ Concerto (the second of three Concertos based mainly on the same thematic material, the third being the Fireworks music); the *Polonaise*, *Arietta* and *Passacaglia* (the first piece from the third of the Grand Concertos, the other two from *Rodrigo*, the third being one of the pieces transferred to that work from his earlier German opera *Almira*); and an Introduction and Rigaudon (the former from the Concerto Grosso in D minor, Op. 6, No. 10, the latter from *Ariondante*). In 1938 Harty arranged a *John Field Suite* from the works of his illustrious fellow-countryman, "Russian" Field, the Irish inventor of the Nocturne, and a few months before his death he was engaged on a Suite from Chopin "treated in symphonic style".

Sir Walford Davies

BY

ALEC ROBERTSON

In a recent outbreak of that good old British sport "Hunting the High-brow", Aristotle was quoted (in *The Times*, of course) as lending support to the theory that the man in the street was, after all, the final arbiter of taste in music and art. "The banqueteer", he said, "is a better judge of a dinner than the cook". This remark is completely irrelevant, quite apart from what Aristotle meant by the man in the street, for the issue is between the ordinary diner and the gourmet. The cook doesn't come into it at all. Walford Davies did not bother about gourmets, he knew they could look after themselves; but he was tremendously concerned to get the ordinary diner to appreciate something more subtle than "roast beef and veg."; and, as he wrote to me when war broke out, to cater for "harassed and lonely listeners who are starved for company, or rather for human companionship of minds, and therefore for companionable broadcasts". The personal sense of loss, at the news of his death, that was universally felt amongst those who were accustomed to listen to him arose from the extraordinarily friendly contact his voice and playing made with them over the air in his "companionable broadcasts". He never condescended, he never gave his listeners that withering sense of inferiority which attacked them in less fortunate circumstances. He was willing not only to teach, but also to learn. His intense sincerity was manifest in everything he did. Walford Davies did not, as has been suggested, preach entirely to the converted. There were many like the soldier who told Walford Davies he would want to know what music was all about when the (last) war was over. That man was, certainly, ready to be converted: and Walford Davies felt that "lacking practice in the actual speech of Beethoven and his peers [listeners] are continually left only half comprehending, often wholly puzzled, and totally unable to fathom the classical composer's mind".

By reason of his spiritual outlook, his intense kindling love of music, and his unique gifts as a teacher and broadcaster, he could and did provide that practice, and his listeners were never more content than when Beethoven was his theme.

But he had power, also, over the unconverted and hard-boiled! Once he found himself at a rather rowdy men's dinner. The usual near-bawdy stories were told, and then Walford Davies was asked to say something. As he was talking to them he edged up to the piano and got the lid open. Soon he had his audience singing. That, perhaps, was not very remarkable: but he ended up by playing a Beethoven slow movement and getting the reception of the evening. I know of no one else who could have done just that in such company.

Apart from his entertainment value—for many listened to him who were not prepared, or able, to chew on what he said—the real value of Walford Davies' work lay in the results he achieved with those listeners who were

prepared to work with him. "He taught me to listen with my mind", one of these wrote to me. And so it was with thousands of others.

In such teaching he could not always explain music in terms of music, but his extra-musical analogies were usually fresh and enlightening. Sometimes they or his stories were embarrassing in the same way that the unpremeditated remarks of a child can be embarrassing: for Walford Davies never wholly grew up. To those who knew and loved him this was one of his charms. He could be obstinate, he sometimes had momentary fits of temper, but he was one of the few important men of our time whom one could unquestionably call a saint. No account, however fragmentary, as this is, can ignore this point, for his religion flowed into all his work. He had what Blake called "double-vision": and so a perfect fourth was more to him than a musical interval—how much more those who heard his discussion of Handel's *Berenice* minuet will recall.

He avoided the errors of both Manichaeism—that spirit disowns matter—and Spinozism—that spirit automatically includes matter: and, as Parry said of Bach, "the line of demarcation between the sacred and secular forms (as between the natural and the supernatural) was for him not decisively drawn".

I have spoken only of Walford Davies' broadcasting work, because in that lay his greatest and most enduring service to music. No doubt little of his own music will last: though I think that the *Solemn Melody* is one of those tunes that everyman of every generation will recognise as his. But those who care to go sympathetically through Walford Davies' works will find, in *St. Francis*, some of the lesser choral works, and some songs, a penetrating sense of the value of words and a delicate spiritual perception that are rewarding and afford a clue to his outlook on life.

I cannot better end this brief appreciation of a great man to whom I, and many another musician, owe more than words can express, than by quoting a passage from a very characteristic letter he sent me about the "Everyman's Music" series of broadcast talks. He wrote: "let us undertake these in an entirely heavenly impersonal frame of mind, pointing out the loveliness and simplicity of our common ground with *all* minds—low-brow, high-brow, angels, villains—all in the presence of God rejoicing in the exercise of audible creative imagination. Of course we cannot say all this. It must shine through what at present appears as a mere matter of 'taste in music'".

Reviews of Music

WHO GETS ON HERE?

Copland, Aaron, *An Outdoor Overture* (Full score.) (Boosey & Hawkes, Ltd.) 12s. 6d.

Holst, *Suite in E flat* for military band, transcribed for orchestra by Gordon Jacob. (Full score.) (Boosey & Hawkes, Ltd.) 15s.

Delius, *Intermezzo* and *Serenade* from *Hassan*, arranged by Sir Thomas Beecham. (Full score.) (Hawkes & Son.) 3s.

Edward J. Dent. Three motets for unaccompanied chorus: *I am weary of my groaning, The Lord is my Shepherd, O praise God in His holiness.* (Oxford University Press.) 1s., 8d. and 5d.

Benjamin Britten, *Concerto for violin and orchestra* (Op. 15). Reduction for violin and piano. (Boosey & Hawkes, Ltd.) 15s.

I agree with the recently expressed opinion of the Director of the National Gallery that the average man can never become the ultimate authority on artistic merit. In music, especially, this individual does not hear half of what is played and therefore his verdicts are partial. (Aristotle's support of the artistic judgment of the many, quoted in reply in the same correspondence, cannot be taken literally, and is utterly at variance with his plain reference of all ethical standards to the decision of the Good Man for verification.) Historically, too, music has frequently been written for performers and their patrons or friends, and has found thereby a permanent niche in our cultural inheritance, whatever notice the general musical public take. But a substantial portion of great and less great music has made what Mr. Robert Lynd has called an "essential artistic compromise" and thus struck home in the minds of ordinary listeners, as opposed to the trained few. There is often a distinct time-lag before mental fashions can assimilate the changes of idiom which have characterised the progress of music, particularly since 1890, but the communication reaches an outer circle in the end. To-day the larger works of Bach and the Viennese masters are widely acknowledged and valued for their pure but unexclusive art, and here and there new music and new styles gain similarly a more than professional welcome. In 1938, for example, while for multitudes the main interest of the summer season was apparently the "balloting" for entrance to Toscanini's Beethoven concerts, a considerable audience assembled to hear certain works in the I.S.C.M. Festival of Contemporary Music, and if they knew from experience that they were not in for a cushy session, they were almost pathetically quick to respond to the more communicable works. Such listeners do not aspire to the appreciation-in-its-time of the uncompromising, partly intellectual individualism which the strong-minded German Government officially exposed as degenerate in 1938 and the strong-minded *Times* denounced in similar terms in 1941; but they are prepared to enjoy new voices which have stamina and not merely a cultivated singularity of style behind them, and

they surely represent a point of view which claims as much consideration as the composer who leaves communication to the performer.

These reflections were aroused partly by the challenging variety in the types of appeal which the present array of contemporary music, each work competent and characteristic in its own way, is likely to evoke; partly by a general inference that while the average man whose critical hunches have lately been weightily publicised is better left to himself and his vast but restricted classical playground, the common enterprising listener still gets a somewhat raw deal. The pieces have accordingly been placed in order of estimated difficulty for the plain ear. A personal coincidence also links the above list with the last major exhibition of contemporary music in a British concert hall. The appearance of Aaron Copland's *El Salón México* at the last I.S.C.M. concert was palpably a relief from the ungainly austerity of its predecessors; Benjamin Britten's *Variations* for orchestra were one of the English works sponsored by the 1938 jury under the chairmanship of Professor Dent.

Copland's *Outdoor Overture* presents in most respects the mixture as before: four tunes, none of them far from the obvious, display themselves with a pleasant orchestral wit (e.g. the *parlando* delivery of the initial tune by the trumpet) and then they re-appear in fresh settings, the final march-tune supplying a ready climax of assurance. This is indeed music for some average listeners, but it is the kind of thing which Bliss did in *Rout* with far more subtlety of theme and treatment. Holst's Military Band *Suite* in E flat is also increasingly tuneful, from the sober bass of the opening Chaconne via the perky Intermezzo to the uproarious March, but the melody is as fresh as the folk-lore from which it derives, except that the recurrent *d r l* becomes something of a bad penny, especially in the weak interlude of the Intermezzo. There are no heart-searchings in this *Suite*, but its enjoyment of plain things is unusually exuberant, and brief enough not to pall. In its right acoustical place the original setting has distinct splendour, but Jacob's accomplished arrangement contrives to add string magic without losing the essential bite of massed wood or brass. The repeated plucks of the violins to support the clarinets in the opening rhythm of the Intermezzo are one of many details in the new score which the academic orchestral technician would not think of. Amateur orchestras will welcome this.

The *Serenade* from *Hassan* takes the common listener a stage further, in a monotonous tune decked in rich and wayward chromatic harmony of the kind any cuckoo can place as Delius. The preceding short but endless *Intermezzo* will appeal only to Delius-fans and seems meaningless by itself. It is a pity that the cue-words for these interludes have not been printed with the music. I well remember the aptness of the musical epilogue of *Hassan* to Flecker's close.

The Dent motets almost inevitably arouse a preliminary interest as the original utterances of one who is well known as an arbiter and exponent of other men's music. Dent has here sought to reveal himself in the vocal writing to which he has constantly pointed as the proved and vital source of an expressive and formally graceful style, but being English he has denied himself the gaily serial opportunities of operatic craftsmanship for three pieces of concentrated reflection, dramatic chiefly by analogy, and urgent chiefly by tense fugue and harmony. The first motet, which draws on verses

of five psalms, is the largest and altogether the most important. Chromatic and tortuous counterpoint and academically discordant combinations of part-writing supply grit to two tightly packed fugal sections which are clinched by fierce harmony for Ps. 88, vv. 11 and 12, a dramatic simultaneity of subjects in close formation, and finally a more reflective but not less thorny harmonic sequence to deepen the prevailing mood of unaffected self-abasement. This motet is highly difficult to sing and hear aright as regards pitch-relationship, but its choral eloquence is impressive and the strained harmony, far-fetched but not perverse, hints at a fine sense of poetic justice which should secure it a permanent hearing in choirs and places where they think as well as feel about singing. The settings of Psalms 23 and 150 are more conventional. Psalm 23 receives an invigorating touch here and there, and the melodic flow is healthy, but the insistent Purcellian trumpets, cymbals and final *tutti* of Psalm 150 divert but fail to avoid the quite irreligious and unmusical effect of blowing off steam which the psalm too readily calls into play.

In a piano "reduction" of the orchestral part of a concerto, the reaction of soloist and orchestra becomes symbolical and unreal. However, in Britten's Violin Concerto the violinist takes the lead from the start and retains it for the bulk of the work, and thus the "facts" available for comment are the solo-part *plus* a black and white background of melody and harmony, a uniform clash of string and piano replacing the original blend of violin with a varying orchestra. The virtuoso element remains intact, although it would be much more qualified in its proper orchestral sphere. There are lashings of it here: athletic passage-work *passim*, finger-wracking double and triple stopping, double harmonics, long chromatic octave scales, and a stimulating ubiquity, brilliant and occasionally intimate. There are also some good tunes, from the obviously melodious theme which dominates and most happily closes the first movement to the "degenerate" chromatics of the ground-bass to the Passacaglia that serves for finale. The general effect is nevertheless of strained and diffuse effort, and the harmonic style is highbrow polytonality of an often perverse kind. The rounded periods of the classical concerto are not the only possible counterpoise to the soloist's random flights, but some counterpoise is needed, and it is a mistake to keep the violin at it so perpetually that it has small opportunity of showing its "otherness" from the orchestra. Violinists will welcome Britten's chance challenge to the Op. 15 of Beethoven and Brahms, which are merely piano concertos. I doubt if they will have the patience to investigate the more obvious challenge to the violin concertos of these composers and to the equally classical conception of Elgar's, but the aural and instrumental practice will at least be good musical training. "A favourable impression on the whole" was one Press report of the British *première*, and a capable violinist should be able to carry the casual listener along with him. Meanwhile this violin and piano edition should be of wide use to the open-minded performer, public or private.

A. E. F. D.

Old Spanish Masters : Cabezón to Cabanilles. Vol. VI of Historical Organ Recitals, collected, edited and annotated by Joseph Bonnet. (G. Schirmer Inc. New York.) (Chappell & Co., Ltd.) 10s.

There has been a tendency of late years to delve more deeply into the foundations of organ music. When organists of the late nineteenth century found that, Bach excepted, none of the great masters had left a corpus of organ music comparable to their piano, chamber or symphonic works, they turned their attention to transcriptions. Now that these have outlived their day and usefulness, it is not unnatural that attention has been properly diverted to the original literature of the instrument. For want of organ counterparts to the symphonies of Beethoven, organists have been led to discover schools and periods in which composers deigned to write organ pieces. This has resulted during the past twenty years in a great deal of research and skilful editing of early organ music, the music of Bach's precursors and contemporaries in Germany and other countries.

This tendency is exemplified in the addition of a sixth volume to Maître Bonnet's *Historical Organ Recitals*. It will be remembered that the previous volumes ranged from Hofhaimer in the first to Reger in the fifth, a seemingly complete scheme. The new volume reverts to old Spanish Masters from Cabezón to Cabanilles. There is no reason why Spain alone should be so honoured, and it is to be hoped that Maître Bonnet will further augment the series by companion volumes covering the same period in England, France, the Netherlands, Italy and Germany. Such anthologies are always welcome.

To turn to the music, eleven pieces are presented by the following composers, Antonio de Cabezón, Tomás de Santa María, Sebastián de Heredia, Correa de Araujo and Juan Cabanilles. Of these, the first two may be familiar from representative pieces in various collections (*Liber Organi*, *Alte Meister*). Both the *Double Canon* of Cabezón and the *Cláusulas de Primo Tono* of Santa María are to be found in the volume of musical examples to Ritter's *Zur Geschichte des Orgelspiels im 14 bis 18 Jahrhundert*, the latter curiously transposed to C minor. The works of the last three composers, however, are much less easy to find. Even before the Spanish Civil War the monumental work of Father Anglès, *Musici Organici Johannis Cabanilles Opera Omnia*, was difficult enough to secure. These volumes must now be quite unobtainable, so that Maître Bonnet's edition of three Cabanilles pieces is timely. The *Tiento de Falsas* is a rare piece of writing, its calm movement intensified by the pathos of augmented intervals used with masterly effect.

Little can be said about the editing, for this has been a simple matter occasioning no original research. All the pieces are in four parts. In presenting them on three staves, in the main Maître Bonnet has merely had to transfer the bass part to the pedals, add one or two quite suitable indications of speed and supply sober if not inspired suggestions for registration. The music has been generously spaced out to fill over forty pages.

F. A.

Book Reviews

Words for Music. By V. C. Clinton-Baddeley. (Cambridge University Press.) 7s. 6d.

I happened, the evening before this book arrived, to be looking at a single-sheet song of about 1770, which Thomas Chatterton, from his Holborn attic, heard chanted in the street. One verse ran:

I put my hand into a bush,
Thinking the sweetest rose to find;
I prick'd my finger to the bone,
And left the sweetest rose behind.

Here, I thought, is divine and unconscious poetry; did the tune fit it? These stimulating 164 pages are, in effect, a plea for a people's body of song where words and music are married as, say, in *Barbara Allen*—a *risorgimento* of folk-music, in fact. Their most obvious value, at which no one can fairly cavil, is as a collection of opinions from the twelfth century to our own on the ticklish problem of the poet in relation to the composer. The author is very much in earnest.

His concern is with Great Britain. He would like to see, in our present idiom, a new era of Elizabethan song. Gilbert and Sullivan were the last representatives of the vanished art. He quotes with obvious relish passage after passage from Tom Moore in support of his reasoned theory that words for music should be deliberately incomplete (a) in detail, (b) in expressing half-truths, (c) in actual shape. This leads him into some debatable statements, as:

"No one could say, without sounding a little arch:

Merrily, merrily shall I live now
Under the blossom that hangs on the bough—
but as words for singing the phrase is perfect".

Many will hear no *archness*, only ecstasy, if the words are pronounced with natural gusto. But no! "A Shakespearean song read aloud makes poor reading". That seems somehow sheer *a priori* insentience to the beauty of words as words. Yet, on the other hand, Blake's *The Little Black Boy* is not "matter for singing". Equally arbitrary! He might just as well say that *I know that my Redeemer liveth* is too sublime a text ever to be set. When the right poet or musician comes along, all *a-priorism* goes by the board. This is certainly not to imply that Mr. Clinton-Baddeley is a *mentor stultorum*, but that he is better company as a musicologist. He is admirable, too, on Thomas Haynes Bayly, and on the absurd way in which care is *killed* and Orpheus made to *create* trees in Sullivan's settings, on the spontaneity of eighteenth-century hymn-writing, and on the lively discussions at Penns-in-the-Rocks in which Yeats took part. Here is a shrewd pronouncement:

In this type of composition, which has come to be known as the "art" song, the composers were really inventing a short lyric work in

which the voice was used as a solo instrument; and it was the sound of the voice they wanted, not the sense of it.

In short, wherever his book deals with extrovert historical fact—chapter and verse, Mr. Clinton-Baddeley is sound. His *rapprochement* between Ben Jonson's and Milton's treatment of Echo, his summary of Dryden's opinions on opera and "compliance" with Purcell, his deduction of famous poems by Burns and Yeats from popular airs (both in footnotes), his setting some words of Peter Warlock beside an extract from Samuel Daniel, these show him in his happiest mood. In desiderating a closer collaboration between poet and composer he does not, as I hoped he would, stress the great stumbling-block that, except in the simplest metres, the tendency is for our language to go too fast for music. *Love*, for instance, is a thousandfold more beautiful, as a word, than *Liebe*, but it is only possible to sing it once, on a single note. Even a slight extension—say a minim—sounds absurd, but *Lie-be*, in both its members, can be prolonged. The first phrase of *Absence* (Berlioz and Gautier)

Reviens, reviens, ma bien-aimée!

is made for vocalisation. Translate it:

Return, return, my well-beloved!

This is worse than the impossibility (p. 63) of singing "thee" on a high note. If the poet is thinking about such things all the time he is writing, what becomes of his inspiration? Better throw the whole bag of tricks overboard! The perfect marriage is made in heaven; writer of words and writer of music must seek heaven each in his own way. E. H. W. M.

Stringed Instruments of the Middle Ages. By Hortense Panum. Revised and edited by Jeffrey Pulver. 511 pp. (William Reeves.) 22s. 6d.

Although historians have always given more attention to stringed than to wind instruments, the story of the evolution of plucked, bowed and keyboard instruments still leaves room for ever closer investigation. Here is yet another contribution to this important branch of musical history, and one which is clearly the outcome of life-long study. The new book appears to be a translation of one, part of which was published in Danish in 1915, now completed and amplified. The revision and editing of the present English version has been carefully and thoroughly carried out by Jeffrey Pulver.

This is history that reckons time, not in years and decades, but in centuries and eras. Vast periods of time are covered in a few pages, or are passed over, when the evidence available is scanty or completely lacking. The spaciousness of the period covered will be appreciated when it is said that the authoress treats the last three centuries as "modern" times, and the viols, violins, spinets and harpsichords as "modern" instruments. Conclusions are necessarily based almost entirely on the evidence of pictorial or carved representations of musical instruments, many of them mere outlines or time-effaced carvings in stone.

The book is well-planned in three main sections, dealing with: (a) instruments with strings of fixed length—the harps, lyres, etc.; (b) those on which the sounding-length of the string can be changed—the monochord, leading ultimately to the clavichord; and (c) fingerboard instruments with neck, both

plucked and bowed—developing into the lutes, viols and violins of more recent times. A supplementary section covers briefly the final development of stringed instruments during the last four centuries.

For the student of the evolution of stringed instruments in remote periods this book supplies all essential fundamental information, clearly and concisely stated, and happily without that long-windedness which makes many of the German books on this subject so tiresome to read. Another welcome feature is the absence of the fruitless speculation which has tempted so many historians to put forward theories and surmises rather than to supply evidence and facts. The attention given to the stringed instruments of the Scandinavian countries and Finland provides much interesting information which will probably be new even to experts.

Such a book would hardly be intelligible without an ample supply of illustrations, and it is to the credit of both authoress and editor that this important need has been generously met and well carried out. Over 400 illustrations give variety and brightness to pages which might otherwise be skipped by the casual reader.

A. C.

Seventeenth-Century Song Books: English Song-Books, 1651-1702. A Bibliography with a first-line index of Songs. By Cyrus Lawrence Day and Eleanore Boswell Murrie. Bibliographical Society, London. Members only.

Members of the Bibliographical Society should be grudging the sole privilege of possessing this fascinating volume. On the other hand it is well worth paying the subscription to become possessed of it. Its authors are concerned to list and describe the contents of 252 secular song-books published during the period—reissues and continuations extend their final date to 1730. They have performed their task admirably, completely, and with a knowledge of the requirements of bibliographical scholars that might well be widely followed. Had they have given underlines to all their illustrations, especially to the preliminary examples, the sources of which are nowhere explicitly given, the work would have been perfect and beyond criticism. Such criticism as there is, is of a minor kind, and the reviewer turns with pleasure and relief to the expounding of some aspects of the work that do not appear on the surface.

The central figures of the book are the three Playfords, John senior, Henry, his son, and John junior, his nephew. It is most entertaining to dig about in the book to see what light, if any, is shed on some rather vexed and long-standing problems about these three. Miss Middleton, in *The Dictionary of National Biography*, credits the older Playford with the invention, in 1658, of "the new ty'd note", which is the now familiar and universal use of tying bars joining consecutive notes of equal length, more especially quavers and notes of shorter value. Kidson, in *Grove*—third edition—first contested this statement saying that the tied note was not introduced until after the death of Playford senior—indeed not before 1690 (he died in about 1686). Day and Murrie fix the date as 1687, and state that its first use was in Book I of *Vinculum Societatis*. Now this work was not issued by either of the Playfords, but by their sometime associated firm of Carr, father and son. This music publisher, John Carr, and his son Richard, arouse new problems which

cannot be solved by reference to the present work, but only elaborated thereby. No. 68 in their list was the publication in which old John Playford printed his touching farewell to the public. It bears the imprint of John as well as his own, and the public is informed that it has been only at the importuning of his friend Mr. Carr that he has been prevailed upon to bring out this further volume of *Choice Ayres and Songs*, his age and his infirmities urge his retirement in favour of his own son, and Mr. Carr's son. Presumably such publications as the second part of *The Musical Companion*, published later in the same year with John's imprint, were under way when this epistle was written, for, still later in the year, on the title-page of the first book of *The Theater of Music*, the imprint reads: "Henry Playford and R.C. and are to be sold near the Temple Church, and at the Middle-Temple Gate, 1685". These are the two addresses of the senior members of the families, and one naturally presumes that John Carr has retired in favour of Richard, when John Playford retired in favour of Henry. But in 1686 the second edition of the second part of *The Musical Companion* gives the publisher as John Playford at his private address as well as at the Temple premises. Moreover, in 1687 John Carr is the publisher of *Comes Amoris*, and as late as 1695 he is still given as a publisher. In this year, too, Henry Playford's name appears alone without that of R.C. in the imprint, and the combination is never found again, whereas 1687 produces John Carr and R.C. in partnership once more. Clearly the partnership between the two young men did not work out so well as old John Playford had hoped, and his brief reappearance in the imprints may possibly signify a period of dispute during which neither his son nor Carr's could appear as a publisher.

Another tantalising problem aroused by browsing in this work is the identity of Sam Scott, who appears to be unknown to *Kidson, Grove* or the *D. N. B.* His name first occurs in 1687 as sharing with John Carr the responsibility for the first book of *Comes Amoris*, but in that imprint he is not a seller and is given no address. Later in the same year he appears, as seller and not explicitly as *entrepreneur*, with the two Carrs, but at a separate address "at the Mitre by Temple-Barr". In 1688 his shop is "in Bell-Yard" and in 1691 he is selling, "at Mr. Carr's Shop", a piece which is also the property of Henry Playford. He has not taken over Carr's business, for John reappears later at his old address and even enters into partnership with Henry Playford in a later enterprise. Nevertheless neither of the Carrs is found after 1695, whereas Scott goes on, often associated with Henry Playford, until 1699, at which date his name is found on a title-page together with that of "Mr. J. Hair"—the John Hare so often associated with Walsh in later enterprises.

There are other side-tracks that may be explored in the book. No. 26 is clearly the publication to which Pepys refers in his diary saying that he called at Mr. Playford's shop to enquire whether "his new impression of his ketches are not yet out, the fire having hindered it". This is dated November 23, 1666: the new edition of *Catch that Catch can*, with its additional second book, is dated 1667. There were 44 more songs in it than in the 1663 edition, and the changes in all the editions from the first of 1652, which contained 144 songs, to the last of 1673, by which time it had become *The Musical Companion* are recorded. The bewildering details of the changes in content are admirably straightened out.

These by-ways of exploration suggest themselves to a reviewer because there is little that can be said in the way of straightforward criticism than to indicate what a splendid piece of work the authors have produced. Bibliographies should always be opened backwards to see how good the index is. Oddly enough the most competent bibliographers frequently hide their light under a bushel by making their work difficult to consult. From this test, *English Song-Books* emerges triumphant. Its indexes occupy 277 of the 440 pages that make up the work. There is, in fact, nothing that one could conceivably want to know about these song-books that is not here, from the name of the composer, author, or singer of the song to that of its printer or publisher. Moreover, the information can be hunted down in very short time owing to this remarkably compendious method of indexing. In short, the work is as well done as it was well worth doing. (But when *will* the Bibliographical Society abandon the affectation of unopened *edges*. In a work of reference there should be no need for the use of a paper knife.) P. H. M.

REVIEWERS

A. C.	—	ADAM CARSE
A. E. F. D.	—	A. E. F. DICKINSON
E. H. W. M.	—	E. H. W. MEYERSTEIN
F. A.	—	FELIX APRAHAMIAN
P. H. M.	—	PERCY H. MUIR

[*The lists of music and books received have been temporarily discontinued.*]

The Delius Society

The Columbia Graphophone Co., Ltd. make the following announcement:—

We have the opportunity of recording Delius' opera *A Village Romeo and Juliet* under Sir Thomas Beecham's direction. This is a project with which every member of the Delius Society will be in sympathy. It is a duty to music and to the memory of Delius which should be fulfilled as soon as possible.

The work will fill fourteen or fifteen double-sided records and we propose to publish them in two volumes—the first in the Autumn, the second in the Spring of 1942. The quality of the performance and recording is vouchsafed by Sir Thomas Beecham's direction and Columbia's recording, but this plan can be realised only if every member of the Delius Society guarantees beforehand to subscribe for both volumes. Written guarantees should be forwarded to the Secretary of the Delius Society.

The Musicians' Gallery

CURRENT MUSICAL NEWS AND COMMENT

War-time Overseas Broadcasting

The importance of broadcasting as a war-time instrument of propaganda is obvious, but to what extent does music figure in such programmes? Who is responsible for it? What types of music are performed, and what results are achieved?

Before proceeding to these points, the reader may like to learn some general details of the immense range and scope of foreign broadcasting to-day. An extensive article on the subject appeared in *Picture Post* on 15th March; the following details were, however, obtained direct by the writer from a B.B.C. official. The Overseas Department of the B.B.C. has been completely reorganized and enormously extended since the war to provide three main services. The first of these is a World Service—an extension of the old Empire transmission to (a) the Pacific, including the Western United States, Australia and New Zealand, (b) the Far East, including India and Burma, (c) Africa, and (d) North America, including Canada and the U.S.A. There is a special supplementary activity within this service directed to the Near East (in Arabic, Turkish and Persian), and another which provides programmes in every language of the Empire from Hindustani to Maltese. The second main service consists of transmissions in Spanish and Portuguese to South America. The third is a European service, sending out thirty programmes each day to Germany and Italy, Yugoslavia and Greece, German-occupied countries and the few remaining neutrals.

News is the item of first importance in all these services, but music also occupies a prominent place, and its value seems not to be underestimated by the broadcasting authorities. The director of music for overseas broadcasting is Mr. Kenneth Wright, who was responsible for many of the serious programmes in the home service before the war, and who has travelled widely to keep in contact with foreign broadcasting systems, musical organizations, composers and performers. He is fortunate in having the support of Mr. Arthur Bliss as deputy director and is assisted by a staff of musicians, all of whom are specialists of one kind or another. Programmes of symphonic and chamber music, folk music and popular light music are planned by this department, which also suggests suitable incidental music for plays, special features such as historic episodes in the annals of foreign countries, and so forth. All this demands comprehensive knowledge and much research, for the greatest care is taken to ensure that any music broadcast to the country of its origin should bear the authentic stamp. On of the most ambitious efforts of this department was a recent series of programmes in which Sir Adrian Boult and the B.B.C. Orchestra broadcast to Czechoslovakia the complete *Ma Vlast* cycle. Germany receives, in addition to the authentic classics, the works of "forbidden" composers such as Hindemith, Mahler, Mendelssohn and Offenbach. To more remote parts of the globe—Arabia for example—programmes of native folk music are transmitted which have been previously recorded for

the B.B.C. by representative musicians in the locality. Among the broadcasts to occupied European countries of songs incorporating slogans or allusions derogatory to the dictators, it is gratifying to learn that *Funiculi, Funicula*, set to new rhymes ridiculing Mussolini, enjoyed a great vogue in France!

Concurrent with these various programmes is a very ambitious series in which the music of Britain is presented. One hundred and fifty programmes have been sent out in six months, covering every aspect of this country's musical life. Works old and new; a great deal of folk music; typical performances by amateur and professional soloists, choirs, orchestras and wind bands are among the features included in this series. A B.B.C. recording van was sent to various quarters of the country to secure authentic, on-the-spot recordings, and musicians such as Howells, Quilter and Gerrard Williams have been commissioned to arrange folk music for various instrumental and choral combinations.

Does this large-scale transmission of music have the required effect of engaging the attention of foreign listeners? Mr. Wright asserts that it does. Despite the efforts of the enemy, the B.B.C. receives every week from listeners in the submerged countries letters and messages which suggest that there is a large audience for our programmes. For each one who is able to smuggle a letter or verbal message through a neutral source, there must be many more who cannot or dare not attempt communication. Valuable as this enlarged overseas service may be in war-time, Mr. Wright thinks that its full benefit will be yet more widely felt after peace is restored. Not hesitating to express his views on the necessity for post-war international collaboration, he foresees a huge increase in the number of exchange programmes between various nations, with all the beneficial effects that such free interchange of ideas can promote. The experience at present being gained by the B.B.C. overseas department should prove invaluable when that time arrives.

Music in the Isle of Man

Since the war the Isle of Man has become one of the most flourishing musical centres in the British Isles. Many instrumental and chamber concerts have been given by distinguished performers; a new chamber orchestra has been formed; and several well-known composers, scholars and critics have contributed in their respective capacities to the cultural life of the Island.

These activities have occurred in the several internment camps established in the Isle of Man, and those who took part were mostly refugee Austrian and German musicians who had hoped to find in England the freedom to practise their art which had been denied them in their own countries. The majority of these musicians were interned last summer at the time of the French collapse, although they had previously been interrogated by the tribunals and had satisfied the authorities of their loyalty to England. It was only natural that these unfortunate people, faced with the prospect of compulsory confinement for weeks, months, perhaps even years, should turn to their art for solace and escape from tedium.

The first thing to do was to organize. In the Central Camp at Douglas the refugees appointed their own committee—a body which soon discovered that a considerable amount of musical talent was available, and founded a club that in turn undertook to promote concerts and deal with musical matters in general. After negotiations with the camp authorities, a serviceable piano

was procured, and it was not long before the Music Club was able to announce two or three concerts weekly. Piano, vocal, instrumental and chamber programmes by professional musicians were presented to full houses—in this case a room holding about eighty people—and were sometimes attended by English camp officials who took a kindly interest. An orchestra of some fourteen players was formed and played, among other things, ancient music from manuscripts supplied by a specialist in the pre-Bach period and a *Suite de Ballet* composed—very appropriately—on the spot by a young Hindemith pupil. After a while it was found possible to reserve a building exclusively for music, and the "Noise House", as it was popularly called, became one of the most valued institutions of the camp.

At a later date concerts were arranged at the Palace Theatre in Douglas, and were attended by audiences of a thousand or so refugees from the Central and other camps in the Island. (Members of the various camps were not, however, allowed to mingle.) The climax of these activities was a full dress revue entitled *What a Life!* written and produced entirely by members of the Central Camp. The orchestral score was written by an Austrian composer and scholar well known in this country, while another eminent musicologist furnished the words of a song called *The Ballad of the German Refugee*. The show was a great success and had to be repeated.

Let it not be thought that these courageous attempts at music-making are sufficient to meet the needs of the interned musicians. The least imaginative art lover will not find it difficult to realize that the gravest danger for these cultured men and women is the feeling of frustration and despair, the gradual onset of mental stagnation, which perforce set in when they are no longer masters of their own will. Privacy, essential at times to all thinking people, and particularly to creative artists, is also lacking, so that concentration of thought becomes difficult, and serious creative work almost impossible.

It is to the credit of the Churchill Government that many refugee artists and scientific workers who were able to prove their ability have been released during recent months. One hopes that everything will be done to lighten the lot of those who, because they are not qualified specialists, or are physically unfit to work in the Pioneer Corps, must remain in confinement until the war is won.

Béla Bartók

Bartók is at present undertaking an extensive concert tour in America, and there seems to be a rapidly growing appreciation of his work in that country. He has appeared as pianist with numerous orchestras; has given solo and two-piano recitals (the latter with his wife, Ditta Pasztory); and has lectured on the folk music of eastern Europe and on contemporary music in relation to piano teaching. American companies have recorded several Bartók works, and Dr. Nicholas Murray Butler of Columbia University has bestowed on him the degree of doctor of music.

Bartók is one of the most methodical persons, musical or otherwise, I have ever come across. His home in Budapest somewhat resembles a business institution. Different rooms are set aside for special purposes—there is one for composition, another for teaching, a third for business affairs, a fourth for all matters pertaining to folk-music research. The categories of the various rooms are announced by small plates on the doors, and never must a paper

from one room find its way into another! Reading the proofs of his new works is a somewhat hair-raising business. The most minute engraver's error never escapes the Hungarian's eagle eye. If a *crescendo* or some similar sign starts an eighth of an inch too far to the left or right, it must be altered. If it is an orchestral score, and for a page or two there is a stave without music on it, it must be removed. "No dead lines" says Bartók firmly. And then there is his insistence on the correct timing of his works, down to the last second. Dare I reveal that a colleague of mine, having occasion to add up Bartók's timings for the sections of a movement from the Violin Concerto, found there to be a discrepancy of no less than thirty-four seconds between these and the total the composer had established at the end? I think I can, for however coldly scientific and logical Bartók may appear to the casual observer, those who are in closer touch know that such procedures are merely the means which enable the composer rapidly to accomplish an astonishing amount of work. Humanity, warmth and humour are all there, but these qualities blossom more readily in the company of a few valued friends, rather than in his public life and business relationships.

Subsidies for Music

National subsidies for music are continually being discussed in this country, the need for them being so obviously apparent. The financial assistance already given by the Government to the Council for the Encouragement of Music and the Arts is a sign of its awareness for the necessity of State-aid to music, and it has been hinted in more than one responsible quarter that there are prospects of bigger things to come after the war.

Meanwhile interesting news comes from Chile to the effect that a law has been passed in that country, authorizing a special tax on amusements, the income from which is to be applied to raising the standard of musical culture, and the furtherance of musical activities in general. Details are given by Mr. Gilbert Chase in a recent number of *Musical America*. The annual income is expected to total about three million pesos (£25,000) and will be administered by the *Instituto de Extensión Musical*. The Institute has been granted free use of all municipal theatres, which in turn will be allowed to avail themselves of any orchestras or other ensembles organized by the Institute. A National Orchestra has already come into being, and schemes are afoot for opera and chamber music events. The plan sounds admirable, although how far it will be possible to realize it on £25,000 a year remains to be seen.

English music, it is true, is not without subsidies, although they are private and not governmental. Sir George Dyson, in a recent article in *The Times*, drew attention to the splendid work of the Carnegie Trust. A few years ago this body, which among other things was responsible for the formation of the National Federation of Music Societies, set up a special Policy Committee, whose task was to investigate and report upon every important branch of musical performance in the country. After a year's work the committee formulated its findings in the Hitchens Report, a paper which recommended that £150,000 should be allocated for the advancement of music, the sum to be spread over a period of five years. The Trust has now decided to act on the committee's recommendations, although in view of war conditions the money will only be granted year by year. £32,000 has been

allocated for 1941. The organizations which will benefit fall into three categories: firstly, opera companies and professional orchestras; secondly, amateur choral and orchestral bodies; thirdly, educational and social organizations. At a time when the solvency of many musical societies is seriously imperilled, this grant cannot but have a powerfully stimulating effect.

From Glasgow comes news of a proposed subsidy for the Scottish Orchestra. The Lord Provost, speaking at the last concert of the season, expressed his regret that the orchestra should perform for only a few months each year, and then made local, if not musical history, by suggesting that a farthing should be added to the rates so that there could be a season of nine months. The present assessment for museums and art galleries was three farthings, he pointed out. Why not an additional farthing for music? This almost visionary suggestion seems to have been quite well received by the Glasgow press, and its outcome will be awaited with the keenest interest.

Vaughan Williams

With thoughts, no doubt, in mind of the terrific battering sustained by our capital city, a number of American orchestras have made a special feature this season of Vaughan Williams' *London* Symphony. At the opening concert of the Boston Symphony Orchestra in October, Koussevitzky's programme consisted of but two works—the *London* and Beethoven's fifth. Again, when the distinguished conductor took his orchestra to New York in November, the list was the *London* Symphony and Brahms' second. Vaughan Williams' work was likewise played at the first concert of the season at Cleveland, under Artur Rodzinski, and it has also been given in San Francisco and Cincinnati. The New York performance led Mr. Olin Downes, of the *New York Times*, to chide the composer for refusing to acknowledge a programmatic basis for his work. Vaughan Williams, it will be remembered, disclaimed a programmatic interpretation which was first published in a concert programme in 1920, and said "the music is intended to be self-impressive and must stand or fall as "absolute" music. Therefore, if listeners recognise suggestions of such things as the 'Westminster Chimes' or the 'Lavender' cry, they are asked to consider these as accidents, not essentials of the music". Mr. Downes refutes this and says "the audience could not grasp the significance of the symphony because it did not know what it was about . . . the lack of any programmatic explanation deprived the symphony of much of its meaning for the audience assembled". I fancy there are a good many musicians who would side with Mr. Downes in this matter; for one Londoner, at least, the scenes mentally evoked by this music are so realistic that to endeavour to listen to it as "absolute" music is well-nigh impossible.

Vaughan Williams does not, I imagine, dabble in politics. He undoubtedly deals in principles. It is known that he has gone to endless trouble to secure the release of interned refugee musicians, and he withdrew a choral song that had been commissioned by the B.B.C., as a protest against their political discrimination among musicians. In both cases his actions had the desired result.

The I.S.C.M. Festival

The 1941 festival of the International Society for Contemporary Music will take place between 17th May and 25th May in New York. Full details

of the programmes have not yet reached here, although it is known that the festival is planned on an ambitious scale and will follow more or less the lines established at the various European festivals. Twenty-two composers from eleven countries are represented in five chamber music concerts, which will be given at Columbia University, the Museum of Modern Art, the New York Public Library, and over the Columbia Broadcasting System. The list of names is as follows: Juan Carlos Paz (Argentina); Alejandro Caturla (Cuba); Jaroslav Jerek (Czechoslovakia); René Leibowitz (France); William Alwyn (Great Britain); Paul Kadosa and Matyas Seiber (Hungary); S. Contreras and S. Revueltas (Mexico); Piet Ketting (Netherlands); Edmond Partos (Palestine); Jerzy Fitelberg and A. Szalowski (Poland); Edward Cone, Aaron Copland, Russell Harris, Emil Koehler and Paul Nordoff (United States); and Paul Dessau, Artur Schnabel, Anton Webern and Stefan Wolpe (Independent). Four concerts of orchestral works are also scheduled, although the programmes of these are as yet unannounced. Several orchestras will co-operate in performing the chosen works.

Shorter Notes

New works by Paul Hindemith include a violin concerto, a violin sonata and a cello concerto. He has been commissioned by Benny Goodman, the American clarinetist who plays both "straight" and "swing", to write a clarinet concerto. Georg Szell, the Czechoslovak conductor, has made an orchestral transcription of Smetana's string quartet *From my life*. It was performed by the N.B.C. Orchestra in New York and was warmly praised by the critics. Alan Rawsthorne is writing a violin concerto; we have also to hear those by Bartók, Hindemith, Schönberg and Walton, which have not yet been played in this country. Edmund Rubbra's Symphony No. 3 has been performed by the Hallé Orchestra in Manchester (Malcolm Sargent); by the Wessex Philharmonic Orchestra in Bournemouth (under the composer); by the B.B.C. Orchestra in Bristol (Sir Adrian Boult); and over the radio (B.B.C. Orchestra under Boult). New string quartets are being written, or have recently been finished, by Bartók (No. 6), Berkeley, Bloch and Goossens. Honegger's *Nicolas de Flue*, a dramatic work for soloists, chorus, orchestra and narrator, has been given for the first time at Soleure, Switzerland. Shostakovich's new sixth Symphony, not yet heard here, has been given numerous performances in America under notable conductors. Opinions as to its merits differ widely. In an article published in an American paper Paul Sjoblom, a Finnish critic and journalist, writes "Sibelius' daughters in Helsinki . . . say that their father keeps himself busy with new scores all the time, and that throughout the (Russo-Finnish) war he worked far into the long frozen nights".

RESONATOR.

Correspondence

The Editor, THE MUSIC REVIEW.

A NOTE ON THE "UNFINISHED SYMPHONY"

SIR,—The real position here seems to have been obscured by sentimentalism and the magnificent character of the two completed movements. What are the facts? Schubert, in 1822, writes these two movements and a sketch of a scherzo and first part of a trio. He has left several unfinished sonatas (an extremely fine example, *all but* finished, in C major) and a quartet movement in C minor, about which nobody starts hares, among many unfinished things. He was always working, and, as the merest fraction of his output was published in his lifetime, much was left inchoate, or just put by. The fragmentary third movement *seems* to preclude the possibility that he thought the two movements of the symphony might stand alone, although, as he must have known, among his idol Beethoven's piano sonatas four of the most personal (op. 54, 78, 90, 111) were in two movements. The last of these in its emotional lay-out—i.e. a movement of tragic stress followed by a slow movement of resignation—has a certain affinity with "The Unfinished", and may have been fresh in Schubert's mind as the most recently published. It is not impossible that at some time he may have been aware of Beethoven's jocose remark that he had not time to write another movement for op. 111. Schubert's own two movements, as of an orchestral sonata, might well be as good as a finished work as they stood, and he may even have come to that conclusion after rapidly sketching the scherzo fragment. Can *anything* be fairly deduced from this fragment beyond the fact that its composer did not think it worth completing? That he was, in fact, capable shortly before his death of pulling off a major tragic work in four movements is proved (leaving the C major symphony out of account), if not by his last piano sonata, by the string quintet in C. The slow movement of that work reaches, surely, a depth of emotional poignancy in excess even of "The Unfinished" at any point. Yet its rollicking scherzo has a trio of devastating gravity, and is followed by a finale where the ecstasy, to say the least, is of a very grimly determined nature. With regard to "The Unfinished", in the light of these facts one can only judge his conclusion to have been, in effect: "Here are two fully scored movements of a symphony, which I may take up again sometime, or not, as the case may be". Of course he must have *intended* to complete it at the time of writing, otherwise the slow movement would be in B major. It would be a curious experience to hear it, just for once, in that key. In short, here is a problem that is not so much insoluble as no problem at all, the only surprising thing being that there are not more "unfinished symphonies" in Schubert's vast mass of finished and inchoate compositions.

Yours faithfully,

E. H. W. MEYERSTEIN.

RED TILES,

STANMORE, MIDDLESEX.

4th April, 1941.

The Editor, THE MUSIC REVIEW.

SIR,—I greatly admire Dr. Sondheimer's careful and masterly essay on Beethoven's Third and Fifth Symphonies, and look forward to the continuation. But may I draw attention to the fact that Schindler states that when Beethoven conducted the Fifth, he took the two opening statements of the motif at a time approximating to *Andante con Moto*, and only began the true *Allegro tempo* after the second rest? This interested me especially because when I used to play my version on the pianoforte BEFORE I had read Schindler, I rendered this mighty opening in almost that way. When a conductor scrambles through those tremendous unisons at a breathless *Presto* pace, he does all possible to ruin what is one of the most magnificent effects in music. Certainly Beethoven needs a conductor who places the rugged and intense meanings of the symphonies above any considerations of cold correctness.

Yours faithfully,

WILLIAM PLATT.

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